



Sasha Vaughan

# Les Ballets Trockadero de Monte Carlo

Featuring

Nadia Doumiefeyva, Ephrosinya Drononova, Minnie van Driver, Lariska Dumbchenko  
Nina Immobilashvili, Natalie Kleptopovska, Irina Kolesterolikova, Sonia Leftova,  
Katya Lukinatmeya, Ida Nevasayneva, Maria Paranova, Marina Plezegetovstageskaya,  
Alla Snizova, Olga Supphozova, Maya Thickenthigya,  
Yakatarina Verbosovich, Giuseppina Zambellini

and

Jacques d'Aniels, Roland Deaulin, Pepe Dufka, Nicholas Khachafallenjar,  
Stanislas Kokitch, Andrei Leftov, Araf Legupski, Ivan Legupski, Marat Legupski,  
Vladimir Legupski, Mikhail Mypansarov, Boris Nowitsky, Velour Pilleaux, Yuri Smirnov,  
Innokenti Smoktumuchsky, Kravliji Snepek, Mischa Youloustski

**Eugene McDougle**, General Director  
**Tory Dobrin**, Artistic Director  
**Isabel Martinez Rivera**, Associate Director

## Program

*Le Lac Des Cygnes (Swan Lake, Act II)*

-Intermission-

*Go for Barocco*

-Intermission-

*Laurencia*

Thursday, December 13 at 7:30 PM

Friday, December 14 at 8 PM

Saturday, December 15 at 2 PM

Saturday, December 15 at 8 PM

# PROGRAM

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## ***Le Lac Des Cygnes (Swan Lake, Act II)***

Music by Pyotr Ilyich Tchaikovsky  
Choreography after Lev Ivanovich Ivanov  
Costumes by Mike Gonzales  
Decor by Jason Courson  
Lighting by Kip Marsh

Swept up into the magical realm of swans (and birds), this elegiac phantasmagoria of variations and ensembles in line and music is the signature work of Les Ballets Trockadero. The story of Odette, the beautiful princess turned into a swan by the evil sorcerer, and how she is nearly saved by the love of Prince Siegfried, was not so unusual a theme when Tchaikovsky first wrote his ballet in 1877—the metamorphosis of mortals to birds and vice versa occurs frequently in Russian folklore. The original *Swan Lake* at the Bolshoi Theatre in Moscow was treated unsuccessfully; a year after Tchaikovsky's death in 1893, the St. Petersburg Maryinsky Ballet produced the version we know today. Perhaps the world's best known ballet, its appeal seems to stem from the mysterious and pathetic qualities of the heroine juxtaposed with the canonized glamour of 19th century Russian ballet.

Benno: Vladimir Legupski  
(friend and confidant to)

Prince Siegfried: Pepe Dufka  
(who falls in love with)

Odette: Marina Plezegetovstageskaya  
(Queen of the)

Swans:  
Ephrosinya Dronovnoa, Nina Immobilashvili, Natalie Kleptopovska, Irina Kolesteroliknova, Katya Lukinatmeya, Sonia Leftova, Maria Paranova, Maya Thickenhighya

(all of whom got this way because of)

Von Rothbart: Yuri Smirov  
(an evil wizard who goes about turning girls into swans)

*-Intermission-*

## ***Pas de deux to be announced from the stage***

### ***Go For Barocco***

Music by J.S. Bach  
Choreography by Peter Anastos  
Costumes by Mike Gonzales  
Lighting by Kip Marsh

Stylistic heir to Balanchine's Middle-Blue-Verging-On-Black-and-White Period, this ballet has become a primer in identifying stark coolness and choreosymphonic delineation in the new (neo) neo-new classic dance. It has been called a wristwatch for Balanchine clock-time.

First Movement (Moderato)  
Maya Thickenhighya and Giusepina Zambellini with Nina Immobilashvili, Natalie Kleptopovska, Irina Kolesterolikova, Katya Lukinatmeya

Second Movement (Adagio)  
Maya Thickenhighya and Giusepina Zambellini

Third Movement (Allegro)

All

-Intermission-

**Laurencia**

Music by Alexander Krain

Choreography after Vakhtang Chabukiani

Staged By Elena Kunikova

Costumes by Kenneth Busbin

Lighting by Jax Messenger

*Laurencia*, originally choreographed by Vakhtang Chabukiani, premiered in 1939 at the Kirov Theater in Leningrad (now St Petersburg). The story of a peasant revolution was an ideal subject in this era of Soviet ballet. The choreography was an innovative blend of classical and folk dance which featured the virile and heroic male dancing that Chabukiani personified. At the premiere, the leading roles were performed by prima ballerina Natalia Dudinskaya (Laurencia), Vakhtang Chabukiani (Fronoso), Elena Chikvaizde (Jacinta) and Tatiana Vecheslova (Pascuala). In 1956, the ballet was staged at the Bolshoi Theatre, with Chabukiani partnering Maya Plisetskaya. *Laurencia* had great success everywhere it was performed—especially in the former Soviet Union. The Trocks are presenting an excerpt from the final act of the ballet.

Laurencia: Olga Supphozova

Fronoso: Mikhail Mypansarov

Jacinta: Lariska Dumbchenko

Pascuala: Yakatarina Verbosovich

Friends of Fronoso

Ivan Legupski, Mischa Youloustski and Andrei Leftova and Innokenti Smoktumuchsky with Artists of the Trockadero

# ABOUT THE ARTISTS

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## The Company

Founded in 1974 by a group of ballet enthusiasts for the purpose of presenting a playful, entertaining view of traditional, classical ballet in parody form and en travesti, Les Ballets Trockadero De Monte Carlo first performed in the late-late shows in Off-Off Broadway lofts. The Trocks, as they are affectionately known, quickly garnered a major critical essay by Arlene Croce in *The New Yorker*, and combined with reviews in *The New York Times* and *The Village Voice*, established the company as an artistic and popular success. By mid-1975, the Trocks' inspired blend of their loving knowledge of dance, their comic approach and the astounding fact that men can, indeed, dance en pointe without falling flat on their faces, was being noted beyond New York. Articles and notices in publications such as *Variety*, *Oui*, *The London Daily Telegraph*, as well as a Richard Avedon photo essay in *Vogue*, made the company nationally and internationally known.

The 1975/76 season was a year of growth and full professionalization. The company found management, qualified for the National Endowment for the Arts Touring Program and hired a full-time teacher and ballet mistress to oversee daily classes and rehearsals. Also in this season, they made their first extended tours of the United States and Canada. Packing, unpacking and repacking tutus and drops, stocking giant-sized toe shoes by the case; running for planes and chartered buses all became routine parts of life.

Since those beginnings, the Trocks have established themselves as a major dance phenomenon throughout the world. They have participated in dance festivals in Bodrum (Turkey), Bogota, Holland, Finland, San Luis Potosi, Madrid, Montreal, New York, Paris, Lyon, Rome, Spoleto, Turin and Vienna. There have been television appearances as varied as a Shirley MacLaine special, the *Dick Cavett Show*, *What's My Line?*, *Real People*, *On-Stage America*, with Kermit and Miss Piggy on their show *Muppet Babies*, a BBC Omnibus special on the world of ballet hosted by Jennifer Saunders. There have been solo specials on national networks in Japan and Germany, as well as a French television special with Julia Migenes. A documentary was filmed and aired internationally by the acclaimed British arts program, *The South Bank Show*. The company was featured in the PBS program, *The Egg*, about arts in America, winning an Emmy® award for the director, and appeared in a segment of *Nightline* in December 2008. Several performances were taped by a consortium of Dutch, French and Japanese TV networks at the Maison de la Danse in Lyon, France, for worldwide broadcast and DVD distribution.

Awards that the Trocks have won over the years include for best classical repertoire from the prestigious Critic's Circle National Dance Awards (2007) (UK), the Theatrical Managers Award (2006) (UK) and the 2007 Positano Award (Italy) for excellence in dance. In December 2008, the Trocks appeared at the 80th anniversary Royal Variety Performance, to aid of the Entertainment Artistes' Benevolent Fund, in London, attended by members of the British royal family.

The Trocks' numerous tours have been both popular and critical successes—their frenzied annual schedule has included eight tours to Australia and New Zealand, 27 to Japan (where their annual summer tours have created a nation-wide cult following and a fan club), nine to other parts of Asia, 12 to South America, three to South Africa and 70 tours of Europe, including 20 tours of the United Kingdom.

In the United States, the company has become a regular part of the college and university circuit in addition to regular dance presentations in cities in 49 states. The company has appeared in over 34 countries and over 500 cities worldwide since its founding in 1974. Increasingly, the company is presenting longer seasons, which have included extended engagements in Amsterdam, Athens, Auckland, Barcelona, Beijing, Berlin, Brisbane, Buenos Aires, Caracas, Cologne, Edinburgh, Glasgow, Hamburg, Hong Kong, Johannesburg, Lisbon, London, Lyon, Madrid, Melbourne, Moscow (at the famed Bolshoi Theater), Paris (at the Chatelet Theater), Perth, Rome, Singapore, Sydney, Tokyo, Vienna and Wellington.

The company continues to appear in benefits for international AIDS organizations such as Dancers Responding to AIDS and Classical Action in New York City, the Life Ball in Vienna, Austria, Dancers for Life in Toronto, Canada, London's Stonewall Gala and Germany's AIDS Tanz Gala. In addition, The Trocks have given or participated in special benefit performances for Connecticut Ballet Theatre, Ballet Hawaii, Indianapolis Ballet Theatre, Rochester City Ballet, Dancers in Transition (NYC), Sadler's Wells Theatre in London and the Gay and Lesbian Community Center and Young Audiences / Arts for Learning Organization, and the Ali Forney Center, benefiting homeless gay youths in New York City. In 2009, the Trocks gave a benefit performance for Thailand's Queen Sirikit's Scholarship Fund in Bangkok, which helps finance schooling for children of impoverished Thai families. The benefit helped raise over four hundred thousand dollars.

The original concept of Les Ballets Trockadero De Monte Carlo has not changed. It is a company of professional male dancers performing the full range of the ballet and modern dance repertoire, including classical and original works in faithful renditions of the manners and conceits of those dance styles. The comedy is achieved by incorporating and exaggerating the foibles, accidents and underlying incongruities of serious dance. The fact that men dance all the parts—heavy bodies delicately balancing on toes as swans, sylphs, water sprites, romantic princesses, angst-ridden Victorian ladies—enhances rather than mocks the spirit of dance as an art form, delighting and amusing the most knowledgeable, as well as novices, in the audiences.

### Meet the Artists

**Nadia Doumiefeyva** No one who has seen Heliazpopkin will soon forget the spiritual athleticism of Nadia Doumiefeyva, a child of Caucasus who changed her name for show business reasons. Her fiery attack combined with lyric somnolence produce confusion in audiences the world over, especially when applied to ballet.

**Ephrosinya Dronova** People's Artist and Cat's Meow, was educated at the Revanchist Institute. She began her career as Pistachia in V. Stolicznaya's production of the *The Nutcracker* and achieved stardom as Odette/Odile/Juliet/Giselle/Aurora in the famous *Night of the 1000 Tsars*. Her repertoire encompasses nearly all the works she appears in.

**Minnie Van Driver** Always running from rehearsals, costume fittings and performances, Miss Driver has a strong sense of movement. She has performed worldwide and has a natural aptitude for touring. Famous for her beautiful port de bras, she gives credit to her many hours behind the wheel.

**Lariska Dumbchenko** Before defecting to the West, Lariska's supreme agility aroused the interest of the Russian space program and in 1962, she became the first ballerina to be shot into orbit. Hurling through the stratosphere, she delivered handy make-up tips to an assembled crowd of celebrities back on earth, including the now legendary...."Whitney Houston, we have a problem...."

**Nina Immobilashvili**, for more years than she cares to admit, has been the Great Terror of the international ballet world. The omniscient and ubiquitous Immobilashvili is reputed to have extensive dossiers on every major dance figure, living and/or dead. This amazing collection has assured her entree into the loftiest choreographic circles; the roles she has thus been able to create are too numerous to mention. We are honored to present this grand dame in her spectacular return to the ballet stage.

**Natalie Kleptopovska**, originally a dresser to a great ballerina, began her career when, one night, she locked her mistress in the armoire and danced in her place. Although hailed by her critics for her wonderful technique, she fooled no one. She was immediately sought after by companies and impresarios alike, but decided instead to spend some time on her acting. Now she is both a technical and a dramatic ballerina. The whereabouts of her former mistress are not known.

**Irina Kolesterolikova** was discovered, along with Rasputin's boot, adrift in a basket on the river Neva by kindly peasants. Her debut at the Maryinsky Theatre, St. Petersburg, was

marred by her overzealous grand jete into the Tsar's box, impaling a Grand Duchess. Banished from Russia, she made her way arduously to New York, where she founded, and still directs the Ecole de Ballet de Hard-Nox. Her most famous exercise is the warm-up consisting of a martini and an elevator.

**Sonia Leftova**, "The Prune Danish of Russian Ballet," abandoned an enormously successful career as a film actress to become a Trockadero ballerina. Her faithful fans, however, need not despair as most of her great films have been made into ballets: the searing "Back to Back", the tear-filled "Thighs and Blisters", and the immortal seven-part "Screams from a Carriage." Because of her theatrical flair, Sonia has chosen to explore the more dramatic aspects of ballet, causing one critic to rename her Giselle, "What's my Line?"

**Katya Lukinatmeya** Due to Katya's persistence in attending company classes and all the rehearsals over the past year, the company was forced to accept her into the ranks as a ballerina, proving that even in the dictatorial world of ballet, there is room for heart.

**Ida Nevasayneva**, socialist real ballerina of the working peoples everywhere, comes flushed from her triumphs at the Varna Festival, where she was awarded a specially created plastic medal for Bad Taste. Comrade Ida became known as a heroine of the Revolution when, after effortlessly boureeing through a mine field, she lobbed a loaded toeshoe into a capitalist bank.

**Maria Paranova's** remarkable life story, only now coming to light after 19 dark years in near hopeless conviction that she was Mamie Eisenhower, will never fully be told. The discovery of her true identity (at a Republican fundraiser in Chicago) brought her to the attention of the Trockadero where she is slowly recovering her technical powers.

**Marina Plezegetovstageskaya** Any ballet goer who saw Mme Plezegetovstageskaya dancing on a herring in her first American tour is not likely to forget her outstanding performance as the Sour Cream Fairy. One of the world's great dialectical sophists, honored Artist Plezegetovstageskaya came to the stage from the Bolshoi Academy of Dance Polemics where she excelled in heroic parts and tableaux vivifies. There, she gained youthful fame as a practitioner of barefoot naturalism right up to the eyebrows. Following her graduation, she was drafted by the Trockadero for a player to be named later.

**Alla Snizova** enjoyed great success as a baby ballerina at the mere age of nine. Being a child prodigy, she developed serious allergy problems and could only perform short pieces. Known as the "little orphan," Miss Snizova joined the Trockadero on tour, appearing cloaked in an enigma (complete with zip-out lining). A consummate actress, she has danced the part of Little Miss Markova and the title role of Glinka's Popoy-the Sailor Man.

**Olga Suphvozova** made her first public appearance in a KGB line-up under dubious circumstances. After a seven-year-to-life hiatus, she now returns to her adoring fans. When questioned about her forced sabbatical, Olga's only comment was "I did it for Art's sake." Art said nothing however.

**Maya Thickenthighya's** radioactive properties prevented her from appearing with the Trockadero until her recent release from a special sanitarium on the Black Sea. A brilliant virtuoso in the Moscow style, Madame Thickenthighya's torque was applied to the running of Generator 14 near the Gorsky Dam during the period of her political disgrace. She is, this season, reinstated to her unique position in the ballet world.

**Yakatarina Verbosovich** Despite possessing a walk-in wardrobe so large that it has its own post code, Yakatarina remains a true ballerina of the people. Indeed, she is so loved in her native Russia that in 1993, the grateful citizens of Minsk awarded her the key to the city. That might well have remained the "golden moment" of this great ballerina's career had they not subsequently changed the locks.

**Giuseppina Zambellini** created many original roles in St. Petersburg where she was the last of a long line of Italian Etoiles to appear at the Maryinsky Theatre. It was her

dazzling triumph in the role of “Electricity” in the extravagant “Excelsior” in her native Milan which brought her fame. However, no less electrifying was the line-up of perfectly trained elephants, performing like the present day Rockettes. Unfortunately, Zambellini’s jealous scenes over the publicity given to these elephants and their ensuing popularity with the public, caused numerous problems. She subsequently refused to appear again in this role.

**Jacques D’aniels** was originally trained as an astronaut before entering the world of ballet. Strong but flexible, good natured but dedicated, sensible but not to give to unbelievable flights of fantastic behavior, Mr. D’aniels is an expert on recovering from ballet injuries (including the dreaded “Pavlova’s clavicle”).

**Roland Deaulin** Having invented the concept of the “bad hair year” or “annus hairibilis,” French-born Roland now devotes his spare time to selling his new line of Michael Flatley Wigs on the QVC shopping channel.

**Pepe Dufka** The ballet world was rocked to its foundations last month when Pepe Dufka sued 182 of New York’s most ardent ballet lovers for loss of earnings. Mr. Dufka claims that 19 years of constant exposure to rotten fruit and vegetables has led to painful and prolonged bouts of leafmould, cabbage root fly and bottom end rot. Sadly, this historic court case comes too late for a former colleague, whose legs were recently crushed by a genetically modified avocado, and he will never dance again.

**Nicholas Khachafallenjar**, the demi-semi-hemi-character dancer from innermost Outer Tashkent, was awarded the Order of Stalin for his partnering techniques. Although no ballerina has ever lived to describe the thrill of his touch, he continues to astound the public (and elude the police) with his brute strength. He is fondly known in the Trocadero as “Igor the Crusher.”

**Stanislas Kokitch** “The Forgotten Man” of ballet, is hardly ever mentioned in reviews by critics or in discussions by devoted balletomanes despite having created several important roles in now forgotten ballets. He is the author of “The Tragedy of My Life,” an autobiography not at all reliable.

**The Legupski Brothers** Araf, Ivan, Marat or Vladimir are not really brothers, nor are their names really Araf, Dimitri, Ivan, Marat or Vladimir, nor are they real Russians, nor can they tell the difference between a pirouette and a jete...but...well...they do move about rather nicely ...and...they fit into the costumes.

**Mikhail Mypansarov** soared into prominence as the first defector whose leave-taking was accomplished at the virtual insistence of the defectees (although in subsequent days Mypansarov was accused of abandoning his joyous comrades for “a mountain of beer and an ocean of dollars.”) His meteoric rise to stardom caused him to be named Official Bicentennial Porteur by a committee of New York balletomanes who singled out his winning smile and losing feet.

**Boris Nowitsky** has been with the greatest ballerinas of our time and he has even danced with some of them. One of the first defective Russian male stars, he left the motherland for purely capitalistic reasons. Amazingly, between his appearances on television and Broadway, in movies, commercials, magazines and special events, and women’s nylons, he occasionally still has time to dance.

**Velour Pilleaux**, whose political adaptability saw him through two world wars and numerous police actions, comes to America in conjunction with the release of his tenth cookbook, *Ma Brie*. When asked by an American reporter to describe his most exciting experience in ballet, M. Pilleaux referred to pages 48-55: the night he danced the Rose Adagio (*en travesti*) in Buenos Aires with four political figures, the names of whom he assured us we would recognize.

**Yuri Smirnov** At the age of 16, Yuri ran away from home and joined the Kirov Opera because he thought Borodin was a prescription barbiturate. Luckily for the Trocadero, he soon

discovered that he didn't know his arias from his elbow and decided to become a ballet star instead.

**Innokenti Smoktumuchsky** is known only to the most cultured and refined balletomanes in the dark alleyways of St. Petersburg. Originally a promising dancer-choreographer, his only ballet, *Le Dernier Mohicain*, was stolen by the director of the company. In severe depression and shock, he burned his ballet slippers and fled to the sewers, only to surface these 40 years later.

**Kravlji Snepek** comes to the Trockadero from his split level birthplace in Siberia, where he excelled in toe, tap, acrobatic and Hawaiian. This good natured Slav is famous for his breathtaking technique—a blend of froth and frou-frou centered on a spine of steel, painfully acquired at the hands and feet of his teacher, Glib Generalization, who has already trained many able dancers. As an artist in the classical, heroic tragical mold, young Kravlji wrenched the heart of all who saw him dance Harlene, the Goat Roper in *The Best Little Dacha in Sverdlovsk*.

**Mischa Youloustski** Mischa was dismissed from the Kirov Ballet in 1991 when he blackmailed the horn section of the orchestra and forced them to play *Papa Don't Preach* in the third act of *Romeo and Juliet* while he vlogged en pointe. Though Mischa's appreciation of high culture is second to none, he still thinks that prima donna means any song recorded before *Like a Virgin*.

Les Ballets Trockadero De Monte Carlo  
BOX 1325, Gracie Station, New York City, New York 10028  
trockadero.org

### Dancers

Olga Supphozova and Yuri Smirnov: Robert Carter  
Natalie Kleptopovska and Nicholas Khachafallenjar: Loic Consalvo  
Sonia Leftova and Andrei Leftov: Boysie Dikobe  
Marina Plezegetovstageskaya and Vladimir Legupsk: Roberto Forleo  
Ida Nevasayneva and Velour Pilleaux: Paul Ghiselin  
Alla Snizova and Innokenti Smoktumuchsky: Carlos Hopuy  
Yakatarina Verbosovich and Roland Deaulin: Chase Johnsey  
Giuseppina Zambellini and Ivan Legupski: Davide Marongiu  
Nadia Doumiafeyva and Kravlji Snepek: Philip Martin-Nielson  
Minnie van Driver and Mischa Youloustski: Trystan Merrick  
Maya Thickenhighya and Mikhail Mypansarov: Carlos Miller  
Lariska Dumbchenko and Pepe Dufka: Raffaele Morra  
Nina Immobilashvili and Stanislas Kokitch: Alberto Pretto  
Irina Kolesterolikova and Marat Legupsk: Giovanni Ravelo  
Maria Paranova and Boris Nowitsky: Carlos Renedo  
Katya Lukinatmeya and Jacques d'Aniels: Britton Spitler (on leave)  
Ephrosinya Drononova and Araf Legupski: Joshua Thake

### Company Staff

General Director, Eugene McDougle  
Artistic Director, Tory Dobrin  
Associate Director / Production Manager, Isabel Martinez Rivera  
Ballet Masters, Paul Ghiselin, Iliana Lopez  
Associate Ballet Master, Raffaele Morra  
Lighting Supervisor, Paul Frydrychowki  
Wardrobe Supervisor, Jeff Sturdivant  
Associate Production Manager, Barbara Domue  
Special Projects, Emily Rybinski-Benish  
Costume Designer, Kenneth Busbin



*Program subject to change without notice.*

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The Harkness Foundations for Dance, Theodore S. Bartwink, Keiko Tomita, Elena Kunikova, Charla Genn, Ludmila Raianova and Julia Glawe, Liz Harler, Johanna Rajamaki of IMG Artists. Music for *Swan Lake*, *Go for Barocco* and *Paquita* conducted by Pierre Michel Durand with the Czech Philharmonic Chamber Orchestra; Pavel Prantl, LeaderZ

## **Company Biographies**

### **Robert Carter**

Birthplace: Charleston, South Carolina. Training: Robert Ivey Ballet School, Joffrey Ballet School. Joined Trockadero: November, 1995. Previous Companies: Florence Civic Ballet, Dance Theater of Harlem Ensemble, Bay Ballet Theatre.

### **Loic Consalvo**

Birthplace: Mulhouse, France. Training: Conservatory National Superieur (Lyon, France), Junior Ballet of Sundgau. Joined Trockadero: September, 2012. Previous company: Opera de Metz (France).

### **Boysie Dikobe**

Birthplace: Brits, South Africa. Training: South African Ballet Theatre School, The National School of the Arts, The Washington School of Ballet. Joined Trockadero: February 2011. Previous companies: South African Ballet Theatre, Cape Town City Ballet.

### **Roberto Forleo**

Birthplace: Bari, Italy. Training: Scuola di Balletto Classico Cose-Stafanesco, Rudra Bejart. Joined Trockadero: December, 2008. Previous Companies: Grupo Corpo (Brazil), Bejart Ballet (Lausanne), Rambert Dance Company, Ballet Biarritz, La Parenthese, Cie Marie-Laure Agrapart (Paris), Cie Le Guetteur-Luc Petton (Reims).

### **Paul Ghiselin**

Birthplace: Chapel Hill, North Carolina. Training: Tidewater Ballet Academy, Joffrey Ballet School. Joined Trockadero: May, 1995. Previous Companies: Ohio Ballet, Festival Ballet of Rhode Island.

### **Carlos Hopuy**

Birthplace: Havana, Cuba Training: Escuela Nacional de Arte, Havana. Joined Trockadero: February, 2012 Previous companies: National Ballet of Cuba, National Ballet of Costa Rica, Ballet San Antoino.

### **Chase Johnsey**

Birthplace: Winter Haven, Florida. Training: Harrison Arts Center, Virginia School of the Arts. Joined Trockadero: April, 2004. Previous company: Florida Dance Theatre.

### **Davide Marongiu**

Birthplace: Cagliari, Italy. Training: English National Ballet School, American Ballet Theatre School. Joined Trockadero: May, 2005.

### **Philip Martin-Nielson**

Birthplace: Middletown, New York Training: Natasha Bar, School of American Ballet, Chautauqua Institution of Dance. Joined Trockadero: September, 2012. Previous company: North Carolina Dance Theatre.

### **Trystan Merrick**

Birthplace: Ventura California. Training: Ahita Ardlan, Boston Ballet School. Joined Trockadero: June, 2012 Previous companies: Nevada Ballet Theater, San Diego Ballet, City Ballet of San Diego, San Diego Dance Theater.

**Carlos Miller**

Birthplace: Jacksonville, Florida. Training: Douglas Anderson School of the Arts, Nutmeg Conservatory, Joffrey Ballet School. Joined Trockadero: May, 2007 (rejoined February 2012). Previous companies: Eugene Ballet/Ballet Idaho, Florida Ballet, Dance Theatre of Harlem Ensemble, DiesellFusion Dance Theatre (Artistic Director)

**Raffaele Morra**

Birthplace: Fossano, Italy. Training: Estudio de Danzas (Mirta & Marcelo Aulicio), Accademia Regionale di Danza del Teatro Nuovo di Torino. Joined Trockadero: May, 2001. Previous Company: Compagnia di Danza Teatro Nuovo di Torino.

**Alberto Prett**

Birthplace: Vicenza, Italy. Training: Academie de Danse Classique Princesse Grace, Monaco Montecarlo. Joined Trockadero: February 2011. Previous Companies: English National Ballet, Stadttheater Koblenz.

**Giovanni Ravelo**

Birthplace: Bucaramanga, Colombia. Training: Ballet Anna Pavlova (Bogota), The Rock School, Escuela del Ballet Nacional de Cuba. Joined Trockadero: October, 2008. Previous Companies: Roxey Ballet, Ballet Nacional de Colombia.

**Carlos Renedo**

Birthplace: Barcelona, Spain. Training: Mar Estudi de Dansa Barcelona, Steps on Broadway (NYC). Joined Trockadero: February, 2012. Previous companies: Metropolitan Opera Ballet, Steps Ensemble, Rebecca Kelly Ballet.

**Britton Spitler (on leave)**

Birthplace: Dayton, OH. Training: Pontecorvo Ballet Studios, University of Cincinnati College Conservatory of Music. Joined Trockadero: January, 2011. Previous companies: Cincinnati Ballet, Charleston Ballet Theater.

**Joshua Thake**

Birthplace: Providence, RI Training: Boston Ballet School, San Francisco Ballet School, Brae Crest School of Classical Ballet. Joined Trockadero: November, 2011 Previous Company: Man Dance Company of San Francisco.