



LES BALLETS TROCKADERO DE MONTE CARLO

FEATURING

Sascha Altschmerz, Ludmila Beulemova, Varvara Bratchikova, Maria Clubfoot, Nadia Doumiefeyva, Helen Highwaters, Elvira Khababgallina, Varvara Laptopova, Grunya Protozova, Eugenia Repelskii, Olga Supphozova, Maya Thickenthigya, Minnie van Driver

Sascha Altschmerz, Jacques d'Aniels, Boris Dumbkopf, Nicholas Khachafallenjar, Dmitri Legupski, Marat Legupski, Sergey Legupski, Vladimir Legupski, Yuri Smirnov, Kravliji Snepek, William Vanilla, Jens Witzelsucht, Tino Xirau-Lopez

THURSDAY, **JANUARY 20** @ 7:30 PM
FRIDAY, **JANUARY 21** @ 8 PM
SATURDAY, **JANUARY 22** @ 2 PM
SATURDAY, **JANUARY 22** @ 8 PM

Annenberg Center, Zellerbach Theatre

There will be two intermissions.

PROGRAM NOTES

ChopEniana

Music Frederic Chopin

Staging Alexandre Minz

Costumes Mike Gonzales, after Benois

Decor John Claassen

Lighting Kip Marsh

ChopEniana is an "abstract" classical ballet, without narrative structure or defined characters. Although it atmospherically suggests *Giselle* and *La Sylphide*, the sentiments aroused spring from the sublime music of Chopin -- the evanescence of dreams, desire and melancholy.

Nocturne, Op. 32, No. 2	The Company
Valse, Op. 70, No. 1	Maya Thickethighya
Prelude, Op. 28, No. 7	Elvira Khababgallina
Mazurka, Op. 67, No. 3	Dmitri Legupski
Mazurka, Op. 33, No. 3	Varvara Laptopova
Valse, Op. 64, No. 2	Elvira Khababgallina and Dmitri Legupski
Valse, Op. 18., No 1	The Company

INTERMISSION

Pas de deux or modern work to be announced

Go for Barocco

Music J.S. Bach

Choreography Peter Anastos

Costumes Mike Gonzales

Lighting 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)

Eugenia Repelskii and Helen Highwaters with Minnie van Driver, Ludmila Beaulemova, Maria Clubfoot, Grunya Protazova

Second Movement (Adagio)

Eugenia Repelskii and Helen Highwaters

Third Movement (Allegro)

All

INTERMISSION

Valpurgyevea Noch (“Walpurgisnacht”)

Music Charles Gounod

Staged with Additional Choreography Elena Kunikova, after Leonid Lavrovsky

Costumes Christopher Anthony Vergara

Lighting Jax Messenger

Decor Kip Marsh

This ballet is inspired by the Bolshoi Ballet’s *Valpurgyevea Noch*, which Russians have long respected as a specimen of Soviet balletic camp.

Bacchante Varvara Laptopova

Bacchus Nicholas Khachafallenjar

Pan Sergey Legupski

Fauns Dmitri Legupski, Tino Xirau-Lopez, William Vanilla, Jens Witzelsucht

Nymphs Sascha Altschmerz, Helen Highwaters, Eugenia Repelskii

Maidens Artists of the Trockadero

ABOUT THE ARTISTS

Les Ballets Trockadero de Monte Carlo was 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 travesty*. Les Ballets Trockadero 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*, which when 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’ loving knowledge of dance, comic approach and commitment to the notion that men can, indeed, dance en pointe without falling flat on their faces, was already getting attention beyond the company’s New York home. Articles and notices in publications such as *Variety*, *Oui* and *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 and 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 worldwide and 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*, and a BBC *Omnibus* special on the world of ballet hosted by Jennifer Saunders. Several documentaries about the company have been released in the past few years including *Rebels on Pointe* by Bobbi Jo Hart and *Ballerina Boys* by Chana Gazit and Marite Barylck which aired on *American Masters*. The Trocks have garnered many awards over the years, including Best Classical Repertoire from the prestigious Critic’s Circle National Dance Awards (2007) (UK) and a nomination as Outstanding Company (2016); the Theatrical Managers Award (2006) (UK); and the 2007 Positano Award (Italy) for excellence in dance. In 2008, the Trocks performed for members of the British royal family at the 80th anniversary Royal Variety Performance to aid the Entertainment Artistes’ Benevolent Fund in London.

The Trocks' numerous tours have been both popular and critical successes. Their frenzied annual schedule has included appearances in over 35 countries and over 600 cities worldwide since its founding in 1974, including seasons at the Bolshoi Theater in Moscow and the Chatelet Theater in Paris. The company continues to appear in benefits for international AIDS organizations such as DRA (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.

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 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 and novice audiences. For the future, there are plans for new works in the repertoire: new cities, states and countries to perform in and for the continuation of the Trocks' original purpose: to bring the pleasure of dance to the widest possible audience. They will, as they have done for more than forty-four years, "Keep on Trockin!"

PERFORMERS

Sascha Altschmerz has weariness with the same old issues that they always had—the same boring flaws and anxieties they have been gnawing on for years regarding pirouettes en dedans and en dehors, which leaves them soggy and tasteless and inert regarding petit allegro, with nothing interesting left to think about regarding roles performed throughout their career, nothing left to do but spit them out and wander off to the backyard, ready to dig up some fresher pain they might have buried long ago.

Ludmila Beulemova, famed country and western ballerina and formerly prima ballerina of the grand Ole Opry, recently defected from that company when they moved to their new Nashville home. The rift was caused by their refusal to stage the ballet with which her name has become synonymous, *I Never Promised You a Rose Adagio*.

Varvara Bratchikova, People's Artist and Cat's Meow, was educated at the Revanchist Institute. She began her career as Pistachia in V. Stolichnaya's production of *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 in which she appears.

Maria Clubfoot. Last of the great American Indian ballerinas: Larkin, Tallchief (Maria and Marjorie), Clubfoot. Maria, pride of the Luni Tribe, blazed a path with her literal interpretation of "Slaughter on 10th Avenue," set in the club at Mohegan Sun. Maria appears with the Trockadero under special permission from Federal authorities.

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 her lyric somnolence, produces confusion in audiences the world over, particularly when applied to ballet.

Helen Highwaters has defected to America three times and been promptly returned on each occasion for "artistic reasons." Recently discovered en omelette at the Easter egg hunt in Washington, D.C., she was hired by the Trockadero, where her inexplicable rise to stardom answers the musical question: Who put the bop in the bop-shibop shibop?

Elvira Khababgallina, voted “the girl most likely to,” is the living example that a common hard-working girl can make it to the top. Our friendly ballerina was pounding the pavement looking for work when the Trockadero found her. Her brilliant technique has endeared her to several fans, as well as to some of the stagehands. Her motto is “a smile is better than talent.” Her nickname is... well, never mind what her nickname is.

Varvara Laptopova is one of those rare dancers who, with one look at a ballet, not only knows all the steps but can also dance all the roles. As a former member of the Kiev Toe and Heel Club, she was awarded first-prize at the Pan Siberian Czardash and Kazotski Festival for artistic misinterpretation.

Grunya Protazova is the missing link between the crustaceans of the old Russian school and the more modern amphibians now dancing. Before joining the Trockadero, Grunya was the featured ballerina at Sea World, where her famous autobiographic solo, *Dance of the Lower Orders*, brought several marine biologists to tears.

Eugenia Repelskii. The secrets of Mme. Repelskii’s beginnings lie shrouded behind the Kremlin wall. In fact, no fewer than six lie in the wall (in jars of assorted sizes). Dancing lightly over pogroms and other sordid reorganizational measures, Eugenia has emerged as a ballerina nonpareil whose pungency is indisputable.

Olga Supphozova 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, however, said nothing.

Minnie van Driver. Always running to 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.

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 given to unbelievable flights of fantastic behavior, Mr. d’Aniels is an expert on recovering from ballet injuries (including the dreaded “Pavlova’s clavicle”).

Boris Dumbkopf 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 and in movies, commercials, magazines, special events and women’s nylons, he occasionally still has time to dance.

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 Trockadero as “Igor the Crusher.”

The Legupski Brothers, Dmitri, Marat, Sergey and Vladimir, are not really brothers, nor are their names really Dmitri, Marat, Sergey 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.

Yuri Smirnov. At the age of sixteen, Yuri ran away from home and joined the Kirov Opera because he thought Borodin was a prescription barbiturate. Luckily for the Trockadero, he soon discovered that he didn’t know his arias from his elbow, and decided to become a ballet star instead.

Kravlji Snepek comes to the Tockadero 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*.

William Vanilla. Despite the fact that he is American, he is very popular within the company. He is extremely personable, the ballerinas very much enjoy dancing with him, the management finds him agreeable, his costumes are never soiled, his fans admire his directness, he photographs well, he keeps regular hours, he brushes his teeth after every meal, and he has never said a bad word about anybody. He will never really understand Russian ballet.

Jens Witzelsucht. Mr. Witzelsucht has a pure and rare neurological disorder characterized by a tendency to make puns or tell inappropriate jokes or pointless stories in socially inappropriate situations, along with a pathological giddiness with lunatic mood swings. As he does not understand that this behavior is abnormal, he has found a place in the company as one of the more comedic artists.

Tino Xirau-Lopez, a well-known figure to the Off-Off-Off audiences, returns to the Tockadero flushed from last season's *Nutracker*, in which he played the fiendishly difficult role of the Father. His numerous theatrical successes have not prevented his stern, aristocratic family from disavowing any claims he might make to title.

DANCERS

Olga Supphozova and Yuri Smirnov Robert Carter

Minnie van Driver and William Vanilla Ugo Cirri

Elvira Khababgallina and Sergey Legupski Kevin Garcia

Varvara Bratchikova and Dmitri Legupski Giovanni Goffredo

Maria Clubfoot and Tino Xirau-Lopez Alejandro Gonzalez

Helen Highwaters and Vladimir Legupski Duane Gosa

Sascha Altschmerz Maxfield Haynes

Ludmila Beulemova and Jens Witzelsucht Trent Montgomery

Nadia Doumiafeyva and Kravlji Snepek Phillip Martin-Nielson

Grunya Protazova and Marat Legupski Sasot Sellart

Eugenia Repelskii and Jacques d'Aniels Joshua Thake

Maya Thickenthighya and Nicholas Khachafallenjar Haojun Xie

Varvara Laptopova and Boris Dumbkopf Takaomi Yoshino

COMPANY STAFF

Artistic Director Tory Dobrin

Associate Director / Production Manager Isabel Martínez Rivera

Managing Director Liz Harler

Ballet Master Raffaele Morra

Lighting Supervisor Erika Johnson

Assistant Production Manager Giovanni Ravelo

Wardrobe Supervisor Nicole Valencia

Development Manager Gibbs

Costume Designers Ken Busbin, Jeffrey Sturdivant

Stylistic Guru Marius Petipa

Orthopedic Consultant Dr. David S. Weiss

Photographer Zoran Jelenic

DANCERS

Robert Carter

Birthplace: Charleston, SC. Training: Robert Ivey Ballet School, Joffrey Ballet School. Joined Tockadero: November 1995. Previous companies: Florence Civic Ballet, Dance Theater of Harlem Ensemble, Bay Ballet Theater.

Ugo Cirri

Birthplace: Lausanne, Switzerland. Training: Vevey Youth Ballet School, Association pour la Formation des Jeunes Danseurs, Kirov Academy of Ballet of Washington D.C., Ballettschule Theater Basel, Miami City Ballet School, San Francisco Ballet School. Joined Tockadero: June 2019. Previous company: Los Angeles Ballet.

Kevin Garcia

Birthplace: Gran Canaria, Spain. Training: Centro Coreografico de Las Palmas Trini Borrull, Conservatory of Dance Carmen Amaya. Joined Tockadero: August 2017. Previous companies: Ballet Jose Manuel Armas, Lifedanscenter, Peridance Contemporary Dance Company.

Giovanni Goffredo

Birthplace: Noci, Italy. Training: Ballett-Akademie Munich (GE), La Scala Opera Ballet School Milan (IT). Joined Tockadero: October 2013. Rejoined: August 2021. Previous companies: DeMa Dance Company, Peridance Contemporary Dance Company, FJK Dance, Eglevsky Ballet.

Alejandro Gonzalez

Birthplace: Holguin, Cuba. Training: Camaguey Academy of Ballet, Habana National School of Ballet Provincial Ballet School, Holguin, Cuba. Joined Tockadero: May 2019. Previous companies: Holguin Chamber Ballet, Ecuadorian Chamber Ballet, Municipal Ballet of Lima, Peru.

Duane Gosa

Birthplace: Chicago IL. Training: University of Akron, Ailey School. Joined Tockadero: September 2013. Previous companies: Jennifer Muller/The Works, Brooklyn Ballet, The Love Show.

Philip Martin-Nielson

Birthplace: Middletown, NY. Training: Natasha Bar, School of American Ballet, Chautauqua Institution of Dance. Joined Tockadero: September 2012. Previous company: North Carolina Dance Theater.

Maxfield Haynes

Birthplace: Louisville, KY. Training: NYU, San Francisco Ballet School, Louisville Ballet School. Joined Tockadero: September 2017. Rejoined: August 2021.

Trent Montgomery

Birthplace: McGehee AR. Training: Arkansas Academy of Dance, University of Arkansas at Little Rock, Accademia dell'Arte, Florida State University. Joined Tockadero: August 2021. Previous companies: Arkansas Festival Ballet, Tallahassee Ballet.

Salvador Sasot Sellart

Birthplace: Lleida, Spain. Training: Real Conservatorio Profesional de Danza de Madrid Mariemma, Escuela de Ballet Camina Ocaña and Pablo Savoye. Joined Tockadero: August 2019. Previous company: Severočeske Divadlo Opera a Balet.

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.

Haojun Xie

Birthplace: Xi'an, Shaanxi, China. Training: Beijing Dance Academy, Joffrey Ballet School. Joined Trockadero: August 2018. Previous company: Columbia Classical Ballet Company.

Takaomi Yoshino

Birthplace: Osaka, Japan. Training: Vaganova Ballet Academy, Ellison Ballet. Joined Trockadero: August 2018. Previous company: Atlantic City Ballet.

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Nikolay is the official Pointe Shoe Provider of Les Ballets Trockadero de Monte Carlo.

Music for *Swan Lake*, *Les Sylphides*, *Go for Barocco* and *Pas de Quatre* is conducted by Pierre Michel Durand with the Czech Philharmonic Chamber Orchestra, Pavel Prantl, Leader.