

# CAL PERFORMANCES PRESENTS



*La Vivandiere*

## Les Ballets Trockadero de Monte Carlo

Thursday-Saturday, May 5-7, 2005, 8 pm  
Zellerbach Hall

Featuring

Irina Bakpakova Fifi Barkova Ludmila Beulemova  
Sylphia Belchick Lariska Dumbchenko Svetlana Lofatkina Margeaux Mundeyn  
Vera Namethatunenova Ida Nevasayneva Maria Paranova Nadja Rombova  
Alla Snizova Olga Supphozova Gerd Tord  
Yakatarina Verbosovich Doris Vidanya

and

Jacques d'Ambrosia Jacques d'Aniels Roland Deaulin  
Pepe Dufka Nicholas Khachafallenjar  
Marat Legupski Nikolai Legupski Vladimir Legupski  
Medulli Lobotomov R.M. ("Prince") Myshkin Velour Pilleaux  
Igor Slowpokin Yuri Smirnov Pavel Tord  
Zapoi Valenki William Vanilla

**Eugene McDougale** *general director*  
**Tory Dobrin** *artistic director*  
**Pamela Pribisco** *ballet mistress*  
**Isabel Martinez Rivera** *associate director*

# PROGRAM

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**Les Ballets Trockadero de Monte Carlo**  
Thursday-Saturday, May 5-7, 2005, 8 pm  
Zellerbach Hall

## PROGRAM

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

*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 into 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 Mariinsky 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* Igor Slowpokin  
(friend and confidant to)

*Prince Siegfried* Pavel Tord  
(who falls in love with)

*Odette* Svetlana Lofatkina  
(Queen of the)

*Swans*  
Irina Bakpakova, Ludmila Beulemova, Margeaux Mundeyn,  
Vera Namethatunova, Maria Paranova, Alla Snizova, Doris Vidanya,  
Yakatarina Verbosovich

(all of whom got this way because of)  
*Von Rotbbart* Velour Pilleaux  
(an evil wizard who goes about turning girls into swans)

## INTERMISSION

### **Pas de Deux or solo to be announced**

#### *La Vivandiere* *Pas de Six*

*Music by* Cesare Pugni  
*Choreography by* Arthur Saint Leon  
*Staged by* Elena Kunikova

*Costumes by* Mike Gonzales

*Decor by* Jason Courson

*Lighting by* Tricia Toliver

This excerpt from *La Vivandiere*, a ballet in one act with a libretto and choreography by Arthur Saint Leon, was first presented in May 1844 at Her Majesty's Theatre in London, starring the celebrated Italian ballerina, Fanny Cerrito. The ballet is set in a little village in Hungary, where Kathi, a camp follower, loves and dances with Hans, the son of a tavern keeper. This ballet became famous as it introduced the *Redowa*, the original Polka of Bohemia, to 19<sup>th</sup>-century London.

Nadja Rombova

Igor Slowpokin

*with*

Corps de Ballet

### ***The Dying Swan***

*Music by* Camille Saint-Saens

*Choreography after* Michel Fokine

*Costume by* Mike Gonzales

Fokine had little notion when he created this solo for Anna Pavlova in 1905 that it would become, in later years, her signature dance—and perhaps the most famous solo in ballet. The *Trockadero* offers its own distinctive interpretation of the terminal fowl.

Ida Nevasayneva

INTERMISSION

### ***Raymonda's Wedding***

A Traditionally Confusing Divertissement In Two Scenes

*Music by* Alexander Glazunov

*Choreography after* Marius Petipa

*Costumes by* Mike Gonzales and Ken Busbin

*Decor by* Chas. B. Slackman

*Lighting by* Kip Marsh

*Raymonda*, a ballet in three acts and 15 scenes, based on the scenario by L. Pashkova, has baffled audiences since its premiere at the Mariinsky (then Kirov, now Mariinsky) Theater in 1898. The plot, which loses something in translation, is as follows:

Count Jean de Brienne (a knight), betrothed to Raymonda (a young Hungarian noblewoman), abandons her to join the Crusades against the Saracens. In his absence, Abdourahman (a Saracen Emir), woos Raymonda. When she rejects him, he attempts to abduct her. De Brienne, assisted by The White Lady (Raymonda's Fairy Godmother), slays Abdourahman and marries Raymonda. The *Trockadero* ignores all of these plot intrigues and presents the happy ending.

# PROGRAM

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Scene 1

*The entrance of the bridesmaids and their departure for the wedding.*

Scene 2

*The reception.*

*The White Lady* Alla Snizova

(Left over from Acts 1 and 2, she is sometimes a statue, sometimes a ghost, always an enigma)

*Bridesmaids*

*Magda* Sveltana Lofatkina  
*Clemence* Sylphia Belchick  
*Hortense* Nadja Rombova  
*Stefanie* Olga Supphozova

*Friends of the Groom*

*Anais and Francois* Doris Vidanya and Jacques d'Ambrosia  
*Fifi and Philippe* Fifi Barkova and Vladimir Legupski  
*Zsa Zsa and Laslo* Gerd Tord and Pavel Tord  
*Ludmilla and Zoltan* Margeaux Mundeyn and Zapoï Valenki

*The Bride*

*Raymonda* Lariska Dumbchenko

*The Groom*

*Count Jean de Brienne* Marat Legupski

*Les Ballets Trockadero De Monte Carlo, Inc. is a nonprofit dance company chartered by the State of New York. Eugene McDougle, president, Lucille Lewis Johnson, vice-president, Tory Dobrin, secretary/treasurer.*

*Program subject to change without notice.*

*Special thanks to: The Harkness Foundations for Dance, Theodore S. Bartwink, Elena Kumikova and David Archuletta, Emily Rybinski, Nancy Gabriel, Julia Glawe and Gillian Newson of IMG Artists.*

*Music for Swan Lake, Go for Barocco conducted by Pierre Michel Durand with the Czech Philharmonic Chamber Orchestra, Pavel Prantl, Leader*

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IMG Artists  
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New York, NY 10019  
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## 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 travesti*, 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 this 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 Holland, Madrid, New York, Paris, 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*, and a BBC *Omnibus* special on the world of ballet hosted by Jennifer Saunders. In addition, they have had their own 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*, and the company was featured in the PBS program *The Egg*, about arts in America. 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.

The Trocks' numerous tours have been both popular and critical successes—their frenzied annual schedule has included five tours to Australia and New Zealand, 20 to Japan (where their annual summer tours have created a nationwide cult following and a fan club), eight to South America, three tours to South Africa, and 41 tours of Europe. In the US, the company has become a regular part of the college and university circuit in addition to regular dance presentations in cities throughout 48 of the 50 states. The company has appeared in more than 500 cities worldwide since its founding in 1974. Increasingly, the company is presenting longer seasons, which have included extended engagements in Amsterdam, Barcelona, Beijing, Berlin, Buenos Aires, Caracas, Cologne, Hamburg, Hong Kong, Johannesburg, Lisbon, London, Lyon, Madrid, Melbourne, Singapore, Sydney, and Vienna. The 30th anniversary of the Trocks during the 2005 season builds on the success of the past. The company's worldwide tour includes performances in the Far East (China, Japan, Singapore, Thailand), Europe (France, Poland, Portugal, Russia (including performances at the Bolshoi theater), and Spain and all across the US, including a sold-out and critically acclaimed season at the Joyce Theater in New York City.

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, and London's Stonewall Gala. In addition, the Trocks have given, or participated in special benefit performances for Rochester City Ballet, Connecticut Ballet Theater, and the Gay and Lesbian Community Center in New York City.

The original concept of Les Ballets Trockadero de Monte Carlo has not changed since its inception. 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,

## ABOUT THE ARTISTS

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delighting and amusing the most knowledgeable, as well as novices, in the audience. 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 30 years, "Keep on Trockin'."

### MEET THE ARTISTS

**Irina Bakpakova.** Any ballet goer who saw Irina Bakpakova 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 Bakpakova came to the stage from the Volga-Dnieper School of Dance Polemics where she excelled in lyric 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.

**Fifi Barkova.** The secrets of Fifi Barkova'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, Mlle. Barkova has emerged as a ballerina *nonpareil* whose pungency is indisputable. Among her colleagues in the West, she is known as the Odessa Chihuahua.

**Ludmila Beaulémoa.** A born-again ballerina, who, after having strayed from the path, has decided to return to the stage with the Trockadero. Realizing that the glamour and glitter of rehearsal studios, calluses, blisters, and bunions are far more rewarding than the drudgery of ordinary life, she has once again taken the vow of the *plie*, the *tondue* and the toe shoe.

**Sylphia Belchick.** A celebrated child prodigy back in the Brezhnev era, Sylphia Belchick astounded her parents at the age of 2 by taking a correspondence course in ballet. Sadly, due to the unreliable Russian postal system, she has only just graduated.

**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...."

**Sveltana Lofatkina.** Lyrical, lissome, long-legged Sveltana, "The Chernobyl Cherub," has produced *frissons* in audiences on every continent but two with her ineffable delicacy and refinement. This limber gamine has captivated hearts since her auspicious debut as Talyusha, the Left Nostril, in the ballet drawn from *The Nose* by N. Gogol. She is renowned for her portrayal of sensitive tortured neurotic ladies and other kvetches.

**Margeaux Mundeyn,** 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 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.

**Vera Namethatunenova** was discovered by kindly peasants, adrift in a basket on the river Neva. Her debut at the Mariinsky Theatre, St. Petersburg, was marred by her overzealous *grand jeté* 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.

**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

## ABOUT THE ARTISTS

identity (at a Republican fundraiser in Chicago) brought her to the attention of the Trockadero, where she is slowly recovering her technical powers.

**Nadja Rombova**, incandescent *bel canto* soprano turned translucent *bella danza* ballerina, first attracted the attention of balletomanes with her faultless dental work in *Robert le Diable*. Massive surgery in Denmark, under the magic hands of Par Oekessaalanz, has enabled her to pursue a balletic career, although she is yet to conquer a disturbing wobble in her ankle register.

**Alla Snizova** enjoyed great success as a baby ballerina at the mere age of 9. 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 Suphphozova** 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.

**Gerd Tord**. “The Prune Danish of Russian Ballet,” abandoned an enormously successful career as a film actress in Scandinavia 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 nature did not smile very kindly on Gerd, she has chosen to explore the more dramatic aspects of ballet, causing one critic to rename her Giselle, “What’s my Line?”

**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.

**Doris Vidanya**. The legendary Vitebsk Virago, first achieved recognition as a child performer, appearing with the famous Steppe Brothers in the world premiere of *Dyspepsiana* (based on an unfinished paragraph by M. Gorki). As a favorite of Nicholas, Alexandra, Olga, Tatiana, Maria, Anastasia, and the czarevich, La Effhrvia, as she is known to her admirers, was compelled to flee St. Petersburg. Upon arrival in the New World, she established herself as the Prima Ballerina Assoluta de Kalamazoo, a title she still retains.

**Jacques d’Ambrosia**, a well-known figure to Off-Off-Off Broadway audiences, returns to the Trockadero flushed from last season’s *Nutcracker* 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 their title.

**Jacques d’Aniels**, was originally trained as an astronaut before entering the world of ballet. Strong but flexible, good natured but dedicated, sensible but given to unbelievable flights of fantastic behavior, Mr. d’Aniels is an expert on recovering from ballet injuries (including the dreaded “Pavlova’s clavicle”). The list of great ballerinas he has danced with is as long as the list of great ballerinas who will never dance with him again.

**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 leaf mold, 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....

## ABOUT THE ARTISTS

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**Nicholas Khachafallenjar.** Nicholas 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 vogued *en pointe*. Though Nicholas' appreciation of high culture is second to none, he still thinks that prima donna means any song recorded before *Like a Virgin*.

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

**Medulli Lobotomov,** possessing no sense of direction, defected from Czechoslovakia to Russia in the 1970s. He was a hat-check attendant in the Kremlin for a while but had to quit when he developed a fur allergy.

**R.M. ("Prince") Myshkin.** Mongolian-born, Cream of the Tartars, the artist formerly known as Prince Myshkin, electrified the world over a decade ago when he leapt *Over The Wall* or *Under the Curtain*, whichever came first. Since his arrival in the West, Myshkin's mercurial charm has quickened pulses, bruised shins, and caused gasps of disbelief. Although the current tour marks Myshkin's American debut, the Sovereign of the Steppes has already created a reputation abroad, where he is not expected to return. Recipient of many rewards since his days at the prestigious Young Pioneer's Academy of Tashkent, he was most recently named People's Artist of the Komsomol Prospekt with Pirozhki. Myshkin, the beau ideal, brings dignity, restraint, elegance, reserve, and pep to his roles, and will soon be seen as the entire cast of *The Little Troika That Could*.

**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 10<sup>th</sup> 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 war criminals, the names of whom he assured us we would recognize.

**Igor Slowpokin,** 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."

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

**Pavel Tord.** "The Prune Danish of Russian Ballet" abandoned an enormously successful career as a film actor in Scandinavia to become a Trockadero *premier danseur*. His faithful fans, however, need not despair as most of his 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 exceptional talent for drama, Pavel has chosen to explore the more dramatic aspects of ballet, causing one critic to rename his Siegfried, "What's my Line?"

**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, brushes his teeth after every meal, and he has never said a bad word about anybody. He will never really understand Russian ballet.

**Zapoi Valenki,** the recipient of this year's Jean de Brienne Award, is particularly identified for his Rabelaisian ballet technique. A revolutionary in the art of partnering, he was the first to introduce Crazy Glue to stop supported pirouettes.



# ABOUT THE ARTISTS

## THE DANCERS

*Gerd Tord* and *Pavel Tord*, Bernd Burgmaier  
*Olga Supphozova* and *Yuri Smirnov*, Robert Carter  
*Alla Snizova* and *Medulli Lobotomov*, Ferran Casanova  
*Vera Namethatunenova* and *Marat Legupski*, Scott De Cola  
*Irina Bakpakova* and *Vladimir Legupski*, Lionel Droguet  
*Sylphia Belchick* and *Nikolai Legupski*, Carlos Garcia  
*Ida Nevasayneva* and *Velour Pilleaux*, Paul Ghiselin  
*Yakatarina Verbosovich* and *Roland Deaulin*, Chase Johnsey  
*Margeaux Mundeyn* and *Jacques d'Aniels*, Yonny Manaure  
*Svetlana Lofaikina* and *R.M. ("Prince") Mysbkin*, Fernando Medina Gallego  
*Fifi Barkova* and *Igor Slowpokin*, Manolo Molina  
*Lariska Dumbchenko* and *Pepe Dufka*, Raffaele Morra  
*Maria Paranova* and *Zapoi Valenki*, Or Sagi  
*Doris Vidanya* and *William Vanilla*, Grant Thomas  
*Nadja Rombova* and *Nicholas Khachafallenjar*, Jai Williams  
*Ludmila Beaulemova* and *Jacques d'Ambrosia*, Scott Weber

## THE DANCERS

**Bernd Burgmaier.** Birthplace: Riedlingen, Germany. Training: John Cranko School, Merce Cunningham Studio. Joined Trockadero: January 2000. Previous Companies: Merce Cunningham Repertory Group.

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

**Ferran Casanova.** Birthplace: Barcelona, Spain. Training: Conservatoire National Supérieur de Musique et de Danse de Lyon, France. Joined Trockadero: April 2004. Previous Companies: Ballet Zaragoza (Spain), Baskoballenkamp (Lisbon).

**Scott De Cola.** Birthplace: Ashtabula, Ohio. Training: Ballet Met, Ballet Theater Ashtabula. Joined Trockadero: September 2002. Previous Companies: Richmond Ballet, Ohio Ballet, Joffrey Ensemble Dancers.

**Lionel Droguet.** Birthplace: Chambéry, France. Training: Conservatoire National Supérieur de Musique et de Danse de Lyon, France. Joined Trockadero: August 2003. Previous Companies: Ballett der Deutschen Oper am Rhein, Germany.

**Carlos Garcia.** Birthplace: Manila, Philippines. Training: Hong Kong Academy of Dance. Joined Trockadero: December, 1998. Previous Companies: Chameleon Dance Company.

**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.

**Chase Johnsey.** Birthplace: Winter Haven, Florida. Training: Harrison Arts Center, Virginia School of the Arts. Joined Trockadero: April 2004.

**Yonny Manaure.** Birthplace: Caracas, Venezuela. Training: Escuela Nina Nikanorova. Joined Trockadero: May 1996. Previous Companies: Ballet Nacional de Colombia, Ballet Nuevo Mundo de Caracas, Ballet Nacional de Caracas.

**Fernando Medina Gallego.** Birthplace: Madrid, Spain. Training: Rudra Bejart School (Lausanne), Escuela Victor Ullate (Madrid). Joined Trockadero: December 1998. Previous Companies: Classical Ballet of Barcelona, Basler Ballet, Introdans, Ballet de L'Opera de Nice.

**Manolo Molina.** Birthplace: Guatemala City, Guatemala. Training: National School of Dance, Guatemala. Joined Trockadero: March 1993. Previous Companies: Ballet Guatemala, Princeton Ballet.

## ABOUT THE ARTISTS

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*Black Swan, Pas de Deux*

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

**Or Sagi.** Birthplace: Kfar Aza, Israel. Training: Shahar Ha Negev Dance School. Joined Trockadero: April 2004. Previous Companies: Israeli Opera, Kibbutz Contemporary Dance Company, La Companiya de Dansa de Neo Classicaal de Catalunya (Barcelona).

**Grant Thomas.** Birthplace: Hanford, California. Training: Yuma Ballet Academy, Pacific Northwest Ballet. Joined Trockadero: May 2002. Previous Companies: Sacramento Ballet, Ballet Yuma.

**Scott Weber.** Birthplace: Anaheim, California. Training: Conservatoire National Supérieur de

Paris, University of California Irvine, Boston Ballet, The Rock School. Joined Trockadero: January 2005. Previous Companies: Boston Ballet 2.

**Jai Williams.** Birthplace: Kansas City, Missouri. Training: Houston Ballet School. Joined Trockadero: May 1994. Previous Companies: Dallas Ballet, Eglevsy Ballet, Nevada Dance Theater.

### COMPANY STAFF

*Lighting Supervisor,* JAX Messenger  
*Wardrobe Supervisor,* Christopher Vergara  
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*Company Archivist (emeritus),* Anne Dore Davids  
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