

Tuesday, March 25, 2014, 8pm
Zellerbach Hall

Les Ballets Trockadero de Monte Carlo



featuring

Varvara Bratchikova Nadia Doumiafevya Lariska Dumbchenko
Helen Highwaters Nina Immobilashvili Natalie Kleptopovska
Sonia Leftova Ida Nevasayneva Maria Paranova
Eugenia Repelskii Moussia Shebarkarova Alla Snizova
Olga Supphozova Maya Thickenthighya Gerd Tord
Yakatarina Verbosovich Giuseppina Zambellini

and

Jacques d'Aneils Roland Deaulin Pepe Dufka
Nicholas Khachafallenjar Stanislas Kokitch Andrei Leftov
Ivan Legupski Sergey Legupski Vladimir Legupski Vyacheslav Legupski
Mikhail Mypansarov Boris Nowitsky Velour Pilleaux
Yuri Smirnov Innokenti Smoktumuchsky Kravljji Sneppek Pavel Tord

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

Cal Performances' 2013-2014 season is sponsored by Wells Fargo.

Les Ballets Trockadero de Monte Carlo

PROGRAM

Le Lac des Cygnes (Swan Lake, Act II)

<i>Music</i>	Pyotr Il'yich Tchaikovsky
<i>Choreography after</i>	Lev Ivanovich Ivanov
<i>Costumes</i>	Mike Gonzales
<i>Décor</i>	Jason Courson
<i>Lighting</i>	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 Mariinsky Ballet in St. Petersburg 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 Innokenti Smoktumuchsky
(*friend and confidant to*)

Prince Siegfried Vyacheslav Legupski
(*who falls in love with*)

Odette Lariska Dumbchenko
(*Queen of the*)

Swans
Varvara Bratchikova, Nadia Doumiafeyva, Helen Highwaters, Nina Immobilashvili,
Natalie Kleptopovska, Sonia Leftova, Maria Paranova, Maya Thickethighya
(*all of whom got this way because of*)

Von Rothbart Yuri Smirnov
(*an evil wizard who goes about turning girls into swans*)

INTERMISSION

Patterns in Space

Choreography after Merce Cunningham
Taped music Andrew Franck
Live music after John Cage
Costumes Ken Busbin
Lighting Tricia Toliver

“In short, this generation has conceived an intensity of movement so great that it has not to be seen against something else to be known, and therefore, this generation does not connect itself with anything, that is what makes this generation what it is and that is why it is American, and this is very important in connection with portraits of anything.”—Gertrude Stein

A postmodern dance movement essay.

DANCERS

Jacques d’Aniels, Varvara Bratchikova, Helen Highwaters

MUSICIANS

Lariska Dumchenko, Yuri Smirnov

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.

DANCERS

FIRST MOVEMENT (MODERATO)

Maya Thickenthighya and Giusepina Zambellini
with

Nadia Doumiafeyva, Natalie Kleptopovska, Helen Highwaters, Eugenia Repelskii

SECOND MOVEMENT (ADAGIO)

Maya Thickenthighya and Giusepina Zambellini

THIRD MOVEMENT (ALLEGRO)

All

INTERMISSION

Paquita

<i>Music</i>	Ludwig Minkus
<i>Choreography after</i>	Marius Petipa
<i>Staging</i>	Elena Kunikova
<i>Costumes and Décor</i>	Mike Gonzales
<i>Lighting</i>	Kip Marsh

Paquita is a superb example of the French style as it was exported to Saint Petersburg in the late 19th century. *Paquita* was originally a *ballet-pantomime* in two acts, choreographed by Joseph Mazillier, to music by Ernest Deldevez. The story had a Spanish theme, with Carlotta Grisi (creator of *Giselle*) as a young woman kidnapped by gypsies, who saves a young and handsome officer from certain death. Premiering at the Paris Opera in 1846, the ballet was produced a year later in Russia by Marius Petipa. Petipa commissioned Ludwig Minkus, the composer of his two most recent successes (*Don Quixote* and *La Bayadère*) to write additional music in order to add a brilliant “divertissement” to Mazillier’s *Paquita*. Petipa choreographed for this a *Pas de Trois* and a *Grand Pas de Deux* in his characteristic style. These soon became the bravura highlights of the evening—to the point that they are the only fragments of *Paquita* that have been preserved. The dancers display a range of choreographic fireworks, which exploit the virtuoso possibilities of academic classical dance, enriched by the unexpected combinations of steps.

DANCERS

Ballerina and Cavalier

Olga Supphozova

with

Mikhail Mypansarov

Variations

<i>Variation 1</i>	Alla Snizova
<i>Variation 2</i>	Giuseppina Zambellini
<i>Variation 3</i>	Nadia Doumiafeyva
<i>Variation 4</i>	Nina Immobilashvili
<i>Variation 5</i>	Sonia Leftova
<i>Variation 6</i>	Olga Supphozova

Program subject to change without notice.

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



COMPANY HISTORY

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*, and *The Daily Telegraph* (London), as well as a Richard Avedon photo essay in *Vogue*, made the Company nationally and internationally known.

The 1975–1976 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 that season, they made their first extended tours of the United States and Canada. Packing, unpacking, and repacking tutus and drops, stocking giant-size 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 phe-

nomenon throughout the world. They have participated in dance festivals in Bodrum (Turkey), Bogota, Holland, Finland, San Luis Potosi, Madrid, Montreal, New York City, 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*, and 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 on 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) (United Kingdom), the Theatrical Managers Award (2006) (United Kingdom), 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, which was 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 ten tours to Australia and New Zealand, 28 to Japan (where their annual summer tours have created a nationwide cult following and a fan club), nine to other parts of Asia, twelve to South America, three to South Africa, and 74 tours of Europe, including 21 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 ap-

peared 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 New York City (at the Joyce Theater) Amsterdam, Athens, Auckland, Bangkok, Barcelona, Beijing, Berlin, Brisbane, Buenos Aires, Caracas, Cologne, Dusseldorf, Edinburgh, Glasgow, Hamburg, Hong Kong, Johannesburg, Lisbon, London, Lyon, Madrid, Melbourne, Moscow (at the famed Bolshoi Theater), Paris (at the Théâtre du Châtelet and Folies Bergère), Perth, Rome, Singapore, Sydney, Tokyo, Vienna, and Wellington.

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, Dancers for Life in Toronto, 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 Theater, Ballet Hawaii, Indianapolis Ballet Theater, Rochester City Ballet, Dancers in Transition (New York City), Sadler's Wells Theater in London, 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 \$400,000.

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. 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 nearly 40 years, "Keep on Trockin'."

MEET THE ARTISTS

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 1,000 Tsars*. Her repertoire encompasses nearly all the works she appears in.

No one who has seen Heliapopkin will soon forget the spiritual athleticism of **Nadia Doumiafeyva**, 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.

Before defecting to the West, **Lariska Dumbchenko'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 makeup tips to an assembled crowd of celebrities back on earth, including the now legendary, "Whitney Houston, we have a problem...."

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?

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 is not known.

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?”

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 bouréeing through a mine field, she lobbed a loaded toe shoe 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.

The secrets of **Eugenia 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. Among her colleagues in the West, she is known as the Odessa Chihuahua.

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

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 Supphozova made her first public appearance in a KGB lineup 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.

Lyrical, lissome, long-legged **Gerd Tord**, “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 Nikolai Gogol. She is renowned for her portrayal of sensitive tortured neurotic ladies and other kvetches.

Despite possessing a walk-in wardrobe so large that it has its own post code, **Yakatarina Verbosovich** 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 *étoiles* to appear at the Mariinsky Theater. 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 lineup of perfectly trained elephants, performing like the present day Rockettes. Unfortunately, Mlle. 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 give to unbelievable flights of fantastic behavior, Mr. d’Aniels is an expert on recovering from ballet injuries (including the dread “Pavlova’s clavicle”).

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

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-mould, 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 reliable police) with his brute strength. He is fondly known in the Trockadero as “Nicky 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.

Andrei Leftov, “The Prune Danish of Russian Ballet,” abandoned an enormously successful career as a film actor 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 his theatrical flair, Andrei has chosen to explore the more dramatic aspects of ballet, causing one critic to rename his Siegfried, “What’s my Line?”

The Legupski Brothers—Ivan, Sergey, Vladimirmir, and Vyacheslau—are not really brothers, nor are their names really Ivan, Sergey, Vladimirmir, or Vyacheslav, 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.

Mikhail Mypansarov soared into prominence as the first defector whose leave-taking was accomplished at the virtual insistence of the defectors (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.

At the age of 16, **Yuri Smirnov** 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.

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, tragic mold, young Kravlji wrenched the heart of all who saw him dance Harlene, the Goat Roper in *The Best Little Dacha in Sverdlovsk*.

The recipient of this year’s Jean de Brienne Award, **Pavel Tord** 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.

LES BALLETS TROCKADERO DE MONTE CARLO

Box 1325, Gracie Station, New York, New York 10028

www.trockadero.org

DANCERS

<i>Gerd Tord, Pavel Tord</i>	Bernd Burgmaier (on leave)
<i>Olga Supphozova, Yuri Smirnov</i>	Robert Carter
<i>Moussia Shebarkarova, Vyacheslav Legupski</i>	Paolo Cervellera
<i>Natalie Kleptopovska, Nicholas Khachafallenjar</i>	Loic Consalvo
<i>Sonia Leftova, Andrei Leftov</i>	Boysie Dikobe
<i>Ida Nevasayneva, Velour Pilleaux</i>	Paul Ghiselin
<i>Helen Highwaters, Vladimir Legupski</i>	Duane Gosa
<i>Alla Snizova, Innokenti Smoktumuchsky</i>	Carlos Hopuy
<i>Yakatarina Verbosovich, Roland Deaulin</i>	Chase Johnsey
<i>Giuseppina Zambellini, Ivan Legupski</i>	Davide Marongiu
<i>Nadia Doumiafeyva, Kravlji Snepek</i>	Philip Martin-Nielson
<i>Maya Thickenthighya, Mikhail Mypansarov</i>	Carlos Miller
<i>Lariska Dumbchenko, Pepe Dufka</i>	Raffaele Morra
<i>Eugenia Repelskii, Jacques d'Aniels</i>	Lawrence Neuhauser
<i>Nina Immobilashvili, Stanislas Kokitch</i>	Alberto Pretto
<i>Maria Paranova, Boris Nowitsky</i>	Carlos Renedo

COMPANY STAFF

<i>General Director</i>	Eugene McDougle
<i>Artistic Director</i>	Tory Dobrin
<i>Associate Director/Production Manager</i>	Isabel Martinez Rivera
<i>Ballet Master</i>	Paul Ghiselin
<i>Associate Ballet Master</i>	Raffaele Morra
<i>Lighting Supervisor</i>	Emily McGillicuddy
<i>Wardrobe Supervisor</i>	Ryan Hanson
<i>Associate Production Manager</i>	Barbara Domue
<i>Special Projects</i>	Emily Rybinski-Benish
<i>Costume Designer</i>	Kenneth Busbin
<i>Costume Designer (emeritus)</i>	Mike Gonzales
<i>Company Archivist (emeritus)</i>	Anne Dore Davids
<i>Stylistic Guru</i>	Marius Petipa
<i>Program Notes</i>	P. Anastos, et al.
<i>Accounting</i>	ASBA, Inc.
<i>Orthopedic Consultant</i>	Dr. David S. Weiss
<i>Photographers</i>	Zoran Jelenic, Sascha Vaughan

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; Vaughan de Kirby, vice-president; Tory Dobrin, secretary/treasurer.
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Worldwide representation by

IMG Artists
 Carnegie Hall Tower
 152 West 57th Street, Fifth Floor
 New York, New York 10019
 phone (212) 994-3500, fax (212) 994-3550
 www.imgartists.com

COMPANY BIOGRAPHIES

Bernd Burgmaier (on leave). Birthplace: Riedlingen, Germany. Training: John Cranko School, Merce Cunningham Studio. Joined Trockadero: January 2000. Previous company: Merce Cunningham Repertory Group.

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 Theater.

Paolo Cervellera. Birthplace: Putignano (Bari), Italy. Training: San Carlo Opera House Ballet School. Joined Trockadero: November 2012. Previous company: San Carlo Opera House Ballet Company, Naples Italy.

Loic Consalvo. Birthplace: Mulhouse, France. Training: Conservatoire National Supérieur de Musique et de Danse de Lyon, Junior Ballet of Sundgau. Joined Trockadero: September 2012. Previous company: Opéra de Metz (France).

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

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.

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

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 Antonio. Awards: International Ballet Competitions in Havana (Gold Medalist 1999, 2001, 2002) Nagoya (Gold Medalist 2002), and Jackson, Mississippi (finalist, 2010).

Chase Johnsey. Birthplace: Winter Haven, Florida. Training: Harrison Arts Center, Virginia School of the Arts. Joined Trockadero: April 2004. Previous company: Florida Dance Theatre. Named *Dance Magazine's 25 to Watch* in 2008.

Davide Marongiu. Birthplace: Cagliari, Italy. Training: English National Ballet School, American Ballet Theater 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 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, Diesel|Fusion 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.

Lawrence Neuhauser. Birthplace: St. Augustine, Florida. Training: Boston Ballet, Virginia School of the Arts, Edge Performing Art Center. Joined Trockadero: September 2012. Previous companies: DanceWorks Chicago, Brice Mousset Company.

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

Carlos Renedo. Birthplace: Barcelona, Spain. Training: Jorge Fdez-Hidalgo Estudi de Dansa Barcelona, Steps on Broadway (New York). Joined Trockadero: February 2012. Previous companies: Metropolitan Opera Ballet, Steps Ensemble, Rebecca Kelly Ballet.