





Friday, May 31, 2019, 8pm
Saturday, June 1, 2019, 2pm and 8pm
Sunday, June 2, 2019, 3pm
Zellerbach Hall

The Pygmalion Effect
Eifman Ballet of Saint Petersburg

Boris Eifman, *artistic director*

Company

Maria Abashova, Lyubov Andreyeva, Lilia Lishchuk, Daria Reznik, Yulia Stolyarchuk

Dmitry Fisher, Oleg Gabyshev, Dmitry Krylov, Oleg Markov, Igor Subbotin, Sergey Volobuev

Marianna Chebykina, Alina Petrovskaya, Igor Polyakov, Angela Prokhorova, Daniel Rubin,
Dmitry Savinov, Alexander Solovey

Elina Akbarova, Elizaveta Averkina, Daria Bochkova, Maria Dovicheva, Alina Fisher,
Yana Gordienko, Tifène Haag, Evgeniya Harutyunyan, Jasmin Kluge, Marina Korotchenkova,
Anna Ostapenko, Anna Patomäki, Polina Pavlenko, Polina Petrova, Polina Rysnaya,
Yulia Shunkova, Alina Svintinskaya, Valentina Titkova, Anastasia Zaberezhnaya

Ivan Andreyev, Yaroslav Ballod, Alexey Boyarinov, Ivan Chekhlov, Vasil Dautov, Kirill Efremov,
Davis Giotopoulos Moore, Evgeny Grachev, Alexander Ivanov, Maksim Midyanka,
Roman Nesterov, Denis Pestrakov, Artur Petrov, Oleg Pshenichnikov, Francesco Resch,
Konstantin Savchenko, Evgeny Sergeev, Rafael Yakshigulov, Vikenty Yascovets

*This performance is made possible, in part, by Patron Sponsors Deborah and Bob Van Nest.
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The Pygmalion Effect

(United States Premiere)

A ballet by Boris Eifman

Music by Johann Strauss the Son

Sets by Zinovy Margolin

Costumes by Olga Shaishmelashvili

Lighting by Alexander Sivaev, Boris Eifman

CAST

	Evening Performances	Matinee Performances
<i>Leon</i>	Oleg Gabyshev	Sergey Volobuev
<i>Gala</i>	Lyubov Andreyeva	Marianna Chebykina
<i>Tea</i>	Alina Petrovskaya	Yulia Stolyarchuk
<i>Holmes</i>	Dmitry Fisher	Igor Polyakov
<i>Greta</i>	Lilia Lishchuk	Polina Pavlenko
<i>Coach</i>	Igor Subbotin	Igor Subbotin

SYNOPSIS

Act 1

Gala, the dweller of city outskirts, calls on tourists to enjoy a ride in a carriage driven by her father, Holmes.

Leon, superstar of ballroom dancing, welcomes the arrival of a new day in his luxurious home, surrounded by maids under the supervision of the stern Greta.

Gala is full of admiration as she watches the ballroom dancing tournament. Leon and his partner Tea are the favorites but, sadly, a mistake costs them the victory.

Gala rescues Leon from mobsters and makes it into the house of the public's darling. Holmes also gets inside and tries to earn money off his daughter. Gala develops affection for Leon; a dream of becoming a dancer is kindled within her.

In his dream Holmes is visited by a messenger of Heaven, who keeps him away from his favored pursuits—women and drink.

Gala's appearance in the dance class causes general confusion. Leon makes a bet with the Coach—he will transform this gawky girl into a star.

Act 2

Gala's training commences. Her body, used to rough movement, resists unfamiliar plasticity. The maids kick Gala out of the house.

Holmes alternates between going rogue and preaching sobriety and chastity.

Leon locates Gala and paints the picture of her future triumph.

Torturous rehearsals are not working. The only solution is to apply a modern gadget that turns Gala into a mechanical dancing doll.

Tea steals the partner from one of the competing female dancers. Leon brings Gala into the dance class. Everyone is amazed by her transformation and congratulates the tutor while ignoring the pupil. The girl is furious.

The support and attention of the Coach help Gala achieve recognition among dancers.

Gala and Leon make up and win the tournament. But separation is inevitable. Leon cannot forget about or accept his partner's past. Slum dwellers pay tribute to their queen. But Gala can only think about Leon, with whom she is destined to be joined together only in her reveries.

MUSIC SELECTIONS

ACT 1

Johann Strauss the Son

- Herrmann-Polka, Op. 91
- Banditen-Galopp (Bandits' Galop), Op. 378
- Souvenir-Polka, Op. 162
- Ägyptischer Marsch (Egyptian March), Op. 335
- Seid umschlungen, Millionen! (Be Embraced, You Millions!), Op. 443
- Der Zigeunerbaron: Einzugsmarsch (The Gypsy Baron: Entrance March), Op. 327
- Stürmisch in Lieb' und Tanz (Stormy in Love and Dance), Op. 393
- Romance No. 1 for Cello and Orchestra in D minor, Op. 243
- Perpetuum mobile, Op. 257
- Der Zigeunerbaron: Ouvertüre (The Gypsy Baron: Overture)
- Leichtes Blut (Light Blood), Op. 319
- Wiener Blut (Viennese Blood), Op. 354
- Luzifer-Polka, Op. 266
- Geschichten aus dem Wienerwald (Tales from the Vienna Woods), Op. 325
- Gedankenflug (Thoughtless Flights), Op. 215
- So ängstlich sind wir nicht! (We're Not That Worried), Op. 413
- Aurora-Polka, Op. 165
- Furioso-Polka, Op. 260

Josef Strauss

- Eingesendet (Letter to the Editor), Op. 240
- Delirien, Op. 212

ACT 2

Josef Strauss

- Vorwärts! (Forward!), Op. 127
- Jokey-Polka, Op. 278

Johann Strauss the Son and Josef Strauss

- Pizzicato Polka

Johann Strauss the Son

- Lob der Frauen (Praise of Women), Op. 315
- Electrofor-Polka, Op. 297
- Märchen aus dem Orient (Tales from the Orient), Op. 444
- Das Spitzentuch der Königin: Ouvertüre (The Queen's Lace Handkerchief: Overture)
- Annen-Polka, Op. 117
- Künstlerleben (Artists' Life), Op. 316
- Die Fledermaus: Ouvertüre (The Bat: Overture)
- Mephistos Höllenrufe (Cries of Mephistopheles from Hell), Op. 101
- Waldmeister: Ouvertüre (Woodruff: Overture)
- Kaiser-Walzer (Emperor Waltz), Op. 437
- Fata Morgana, Op. 330
- Frisch Heran! (Come On In!), Op. 386
- Furioso-Polka, Op. 260

Eduard Strauss

- Mit Extrapost, Op. 259

Wolfgang Amadeus Mozart

- Piano Concerto No. 23 in A major, K. 488. 2nd movement



FROM THE ARTISTIC DIRECTOR

We are not fully aware of our real capabilities. Human nature is infinitely enigmatic. It is a space for unlimited discoveries.

Each of us possesses creative energy, which gives a human being capacity for personal development. Nonetheless, it is not rare that, to change oneself, a person needs someone else to help unlock dormant potential. By influencing others, these architects of human destiny also become subject to metamorphosis.

The ballet *The Pygmalion Effect* is a choreographic interpretation of the myth about an artist and his creation, a new view on how art and life are intricately intertwined but never one and the same.

The central character of the ballet is an impertinent girl who lives in the slums. When she meets a champion in ballroom dancing, she enters the world of riches and remarkable mastery of performance. Here beauty and deceptive ease of movement are earned by very hard work,

while seemingly attractive stage fame is not a safeguard from loneliness. Led by the famous dancer, the heroine embarks on a path of body movement transformation—what initially has been an amusing experiment, ends in a real drama.

The girl's extraordinary tenacity and her merits, previously disguised by overt crudity, as well as her spontaneous infatuation with her teacher and partner, help her develop into a star. But the fateful chasm between poverty and luxury can only be bridged in the world of dance that makes people equal whether they live in a shack or a palace. In real life we cannot escape the vengeful past that stays within us forever.

The miraculous transformation does not make our heroine happy. Harmony is destroyed along with remnants of sweet fantasies. But what is life if not a reverie brought on by the longing for an unattainable dream?

—Boris Eifman



The Choreographic World of Boris Eifman

Boris Eifman, founder and creator of his own theater, his own style, and his own ballet universe, who is called “one of the leading choreographers in the world”

and an “amazing magician of the theater,” was born in 1946 in Siberia, and from early childhood wanted to express his feelings and his thoughts in body language, in dance. He would later say, “For me, ballet is more than a profession. It is a means of existence, my mission on this earth. Using its resources, I am compelled to convey what is given to me from on high. Most likely, I would simply suffocate on my emotions if I didn’t have the possibility of expressing them through art. For me, choreography is art that is deeply religious, in the broadest sense of the word.”

This innate sense of movement and the “instinct to compose” brought Eifman to the Leningrad Conservatory, where he studied in the choreography department, and then to the Vaganova Academy of Russian Ballet, where he worked for 10 years as a choreographer, composing new works for student performances. Finally, in 1977, Eifman formed his own ballet ensemble. This is when the Eifman story truly began, as he began to create his own theater.

Eifman brilliantly combined cutting-edge achievements in the world of ballet with what he had learned in the academic school of classical Russian choreography, from which he traces his roots. “What I do can be called the dance of emotions, free dance, a new language, in which classical ballet, modern dance, ecstatic impulses, and many other things are interwoven,” he said at the time. His dancers, who had an exclusively academic grounding, had to acquire a new vocabulary of body movement. This was a completely different kind of choreography, the fundamental principles of which developed as the troupe was formed by Eifman.

Over the course of time, Eifman’s ballet ensemble became a true ballet theater, and this

change reflects the essential formula of the choreographer’s creative method. As an artist whose natural inclination is toward the theater, Eifman is interested in choreographing not only variations of movement but also transparent internal actions. “I create ballets of a different kind, where self-expression becomes the subject and in which there is drama, philosophy, characters, and ideas. And I am sure that this is the ballet of the future. Believe me, many of my young colleagues will follow the road that I have taken. This road leads eventually to mankind.”

In this way, Eifman describes his main subject and interest—art that has power over people’s hearts and is capable of addressing the soul. For Eifman, ballet is a means of contemplation, or, as he puts it, an “opportunity, through movement, not only to express some sort of form and line, but to convey a flood of emotions, energy, and ideas.”

A distinct feature of Eifman’s theater—indeed, its trademark—is that almost all of his performances include a plot, often taken from a literary source. This corresponds fully to his artistic credo: “I am not saying that I don’t concern myself with the choreographic text itself, as well as the degree of imagination or the perfected form. . . . But if I need a literary base, it means that I am looking for an opportunity to plunge into some sort of realm, one that is familiar to me and to my audience, and, through the familiar, I try to discover and reveal the unexplored. . . .”

It is this penetration into the realm of the unexplored—through both choreography and the sphere of ideas—that is arguably the hallmark of Eifman’s work. When he turns to literary works, or to the stories of the lives of Molière, Paul I (the Emperor of Russia), Tchaikovsky, or Rodin, Eifman always sees nuances that no one else has noticed; he finds that which is capable of astonishing, and he discovers new meaning. In visual metaphors of movement that can be compared to a figurative cipher of dreams, in which hazy fantasies and impulses take on visual forms, Eifman externalizes what is at the heart of a literary text or of an artist’s life story. Eifman’s theater is often called a psychological one. His ballets can be considered plas-

tic psychoanalysis, during the course of which the psychological depth of the characters and their stories—whether fictional or real—is disclosed.

When Eifman turns to the works of great writers, or to the lives of creative geniuses, and translates them into the language of ballet, he immerses us through the physical, in the psychic, through the body, in the soul, through words, in ideas. His unique lexicon and conceptual, authorial interpretations are a breakthrough into that fantastic dimension where the boundlessness of inner worlds comes to life.

—Tatiana Boborykina

Eifman Ballet of Saint Petersburg was established by Boris Eifman in 1977 (the original name of the company was Leningrad New Ballet). The concept of the New Ballet was, above and beyond, innovative for its time: from the very beginning the vision was to develop the company as an experimental laboratory, a ballet theater of one choreographer.

The company's first programs, including *Two-Voice* and *Boomerang*, were immediate successes and prompted both strong interest from audiences and a lively discussion among ballet critics who recognized the development of a new trend in Russian ballet art. However, proponents of the traditional ballet school were rather reluctant to acknowledge the young choreographer's influence. The novelty of Eifman's approach to choice of source material and music for his productions, as well as the audacity of his movement vocabulary, earned him a reputation as a "dissident in choreography" that stayed with Eifman for many years.

From the late 1970s to the early 1980s, the company continued to develop its own approach to shaping its repertoire. Programs included a growing number of productions based on the gems of classical literature. The choreographer worked with his company members, noted for their dance intellect, to explore new genres. New productions—*The Duel*; *The Idiot*; *The Mad March Day*, or *The Marriage of Figaro*; *The Legend*; *The Twelfth Night*; *Master and Margarita*; *Murderers*, and others—were distinguished by strikingly sharp choreographic

patterns that aimed to express the height of passion experienced by the ballets' characters.

Today, ballet enthusiasts in Europe, Asia, the Americas, and Australia admire productions of the Eifman Ballet of Saint Petersburg, works including *I, Don Quixote*; *Red Giselle*; *Russian Hamlet*; *Anna Karenina*; *The Seagull*; *Eugene Onegin*; *Rodin, Her Eternal Idol*; *Beyond Sin, Requiem*; *Up & Down*; and *Tchaikovsky*. *PRO* et *CONTRA*. These widely acclaimed ballets represent the highest level of artistic achievement in Russian contemporary ballet and introduce international audiences to the spiritual heritage of Russia and the best of world culture—the inspiration behind the work of the choreographer and his dancers.

For several decades, Eifman Ballet enjoyed success performing in top venues across the globe. The company's ability to immerse audiences in the boundless world of human passion, to build a strong spiritual bond, to amaze and sometimes overwhelm with the intensity and energy of its plastique, defined and ensured its recognition.

Boris Eifman is not just a choreographer; he is very much a philosopher. He is deeply concerned with the issues of today and is challenged by the mystique of creativity. Eifman speaks directly to his audience about most complex and dramatic aspects of human existence. He defines his genre as "psychological ballet." *The New York Times* calls Eifman a leader among living choreographers: "The ballet world in search of a major choreographer need search no more. He is Boris Eifman."

Eifman Ballet is distinguished by its brilliant technique, exceptional commitment, and intellectual interpretation. Its leading dancers, all highly accomplished ballet professionals, have been recognized for their achievements, both nationally and internationally, with prestigious awards including the Golden Mask and Golden Soffit and prizes from the president and government of Russia. Among the honored dancers are Maria Abashova, Lyubov Andreyeva, Dmitry Fisher, Oleg Gabyshev, and Sergey Volobuev.

The year 2011 marked an important development for the company when the government





of Saint Petersburg committed to begin construction of the Boris Eifman Dance Academy on the initiative of the renowned choreographer. The school opened its doors for its first academic year in September 2013. The academy complex will expand further later this year, once construction of the Saint Petersburg Children's Dance Theatre, a new venue that will host dance festivals, contests, and performances, has been completed.

The Boris Eifman Palace of Dance, envisioned as one of the world's great centers of choreographic art, is due to open in Saint Petersburg in the near future. It will be a home for Eifman Ballet and also provide space and facilities to other companies and performers representing different styles and genres of dance.

Boris Eifman's vision and mission is to create a unique repertoire of ballet productions inspired by the best examples of Russian psychological theater, to explore innovative forms of choreography of the 21st century, and broaden the boundaries of ballet art.



Lyubov Andreyeva
(*Gala*)

Born September 13, 1988 in Minsk (Republic of Belarus). 2007: graduated from the Belarussian State Choreographic College. 2009–

11: dancer with the National Academic Bolshoi Opera and Ballet Theatre of the Republic of Belarus. 2011 to the present: soloist with Eifman Ballet. Featured roles with Eifman Ballet: Girl from Tavern/Dulcinea (*I, Don Quixote*); Anna (*Anna Karenina*); Tatyana, Olga (*Eugene Onegin*); Camille (*Rodin, Her Eternal Idol*); Grushenka (*Beyond Sin*); Wife, Woman (*Requiem*); Nicole Warren, Rosemary Hoyt (*Up & Down*); Antonina Milyukova, Tchaikovsky's Wife (*Tchaikovsky. PRO et CONTRA*); The Wife of the Heir (*Russian Hamlet*); Gala (*The Pygmalion Effect*). Honors: Golden Mask Award Laureate, Golden Soffit Award Laureate.



Marianna Chebykina
(*Gala*)

Born August 18, 1995 in Kungur. 2014: graduated from the Perm State Choreographic College. 2014 to the present: dancer with Eifman Ballet. Featured roles with Eifman Ballet: Olga (*Eugene Onegin*); Wife (*Requiem*); Masha, Olga (*Tchaikovsky. PRO et CONTRA*); The Wife of the Heir (*Russian Hamlet*); Gala (*The Pygmalion Effect*).



Dmitry Fisher
(*Holmes*)

Born April 2, 1984 in Perm. 2002: graduated from the Perm State Choreographic College. 2002 to the present: soloist with Eifman Ballet.

Featured roles with Eifman Ballet: Gamache, the rich nobleman (*I, Don Quixote*); Hebrew (*My Jerusalem*); Alex (*Who's Who*); Karenin (*Anna Karenina*); Treplev (*The Seagull*); Lensky (*Eugene Onegin*); Rodin (*Rodin, Her Eternal Idol*); Alexey Karamazov (*Beyond Sin*); Son, Old Man (*Requiem*); Nicole's Father, Tommy (*Up & Down*); Teacher (*Red Giselle*); Tchaikovsky (*Tchaikovsky. PRO et CONTRA*); Holmes (*The Pygmalion Effect*). Honors: Laureate of the President's Prize, Golden Soffit Award Laureate.



Oleg Gabyshev (*Leon*)

Born August 10, 1985 in Volgograd. 2003: graduated from the Novosibirsk State Choreographic College. 2004 to the present: soloist with Eifman Ballet. Featured roles with Eifman Ballet: Basil, Patient who imagined himself to be Don Quixote (*I, Don Quixote*); Don Juan (*Don Juan, or Molière Passions*); Vronsky (*Anna Karenina*); Treplev (*The Seagull*); Onegin (*Eugene Onegin*); Rodin (*Rodin, Her Eternal*

Idol); Dmitry Karamazov (*Beyond Sin*); Husband, Man (*Requiem*); Dick Diver (*Up & Down*); Partner (*Red Giselle*); Tchaikovsky (*Tchaikovsky. PRO et CONTRA*); The Heir (*Russian Hamlet*); Leon (*The Pygmalion Effect*). Honors: Honored Artist of Russia, Laureate of the President's Prize, Golden Mask Award Laureate, Golden Soffit Award Laureate.



Lilia Lishchuk (*Greta*)
Born January 23, 1989 in Donetsk (Ukraine). 2008: graduated from the Vaganova Ballet Academy in Saint Petersburg. 2008–13: member of the Mariinsky Ballet Company. 2014 to the

present: soloist with Eifman Ballet. Featured roles with Eifman Ballet: Anna (*Anna Karenina*); Tatyana (*Eugene Onegin*) Rose Beuret (*Rodin, Her Eternal Idol*); Rosemary Hoyt (*Up & Down*); Ballerina (*Red Giselle*); Nadezhda von Meck, The Countess, Tatyana (*Tchaikovsky. PRO et CONTRA*); The Empress (*Russian Hamlet*); Greta (*The Pygmalion Effect*).



Polina Pavlenko (*Greta*)

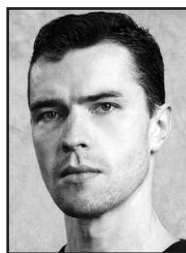
Born November 14, 1997 in Moscow. 2016: graduated from the Moscow State Academy of Choreography. 2016 to the present: dancer with Eifman Ballet.



Alina Petrovskaya (*Tea*)

Born September 21, 1995 in Minsk (Republic of Belarus). 2014: graduated from the Belarusian State Choreographic College. 2014 to the present: dancer with Eifman Ballet. Featured roles with Eifman Ballet: Rose Beuret (*Rodin, Her Eternal Idol*); Mother (*Requiem*); Rosemary Hoyt

(*Up & Down*); Nadezhda von Meck, The Countess (*Tchaikovsky. PRO et CONTRA*); The Empress (*Russian Hamlet*); Tea (*The Pygmalion Effect*).



Igor Polyakov (*Holmes*)

Born January 14, 1982 in Leningrad. 2000: graduated from the Vaganova Ballet Academy in Saint Petersburg. 2000 to the present: dancer with Eifman Ballet. Featured roles with Eifman

Ballet: Lorenzo, Kitri's Father (*I, Don Quixote*); Sganarel (*Don Juan, or Molière Passions*); Buffon (*Musagete*); Fyodor Pavlovich Karamazov (*Beyond Sin*); Holmes (*The Pygmalion Effect*).



Yulia Stolyarchuk (*Tea*)

Born April 17, 1997 in Magadan. 2016: graduated from the Moscow State Academy of Choreography. 2016–2018: dancer with the Stanislavsky and Nemirovich-

Danchenko Moscow Academic Music Theatre. 2018 to the present: soloist with Eifman Ballet. Featured roles with Eifman Ballet: Rosemary Hoyt (*Up & Down*).

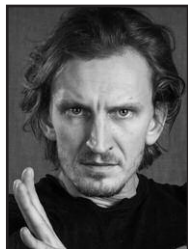


Igor Subbotin (*Coach*)

Born August 17, 1991, 2011: graduated from the Belarusian State Choreographic College. 2007–09: member of the Dnepropetrovsk State Academic Opera and Ballet Theatre. 2011–12:

soloist with the Imperial Russian Ballet. 2012–13: soloist with the Russian State Ballet Theatre of Moscow. 2013 to the present: soloist with Eifman Ballet. Featured roles with Eifman Ballet: Karenin, Vronsky (*Anna Karenina*); Onegin, General (*Eugene Onegin*); Dmitry Karamazov (*Beyond Sin*); Husband (*Requiem*); Tommy (*Up*

♫ *Down*); Commissar (*Red Giselle*); Tchaikovsky's Double, von Rothbart, Drosselmeyer, Onegin, Herman (*Tchaikovsky. PRO et CONTRA*); Favorite of the Empress (*Russian Hamlet*); Coach (*The Pygmalion Effect*).



Sergey Volobuev
(*Leon*)

Born June 3, 1986 in Kovel (Ukraine). 2004: graduated from the Kiev State Choreographic School. 2004 to the present: soloist with Eifman Ballet. Featured

roles with Eifman Ballet: Patient who imagined himself to be Don Quixote (*I, Don Quixote*); Commandore (*Don Juan, or Molière Passions*); Karenin, Vronsky (*Anna Karenina*); Trigorin (*The Seagull*); Onegin, General (*Eugene Onegin*); Rodin (*Rodin, Her Eternal Idol*); Ivan Karamazov (*Beyond Sin*); Father, Husband, Man (*Requiem*); Dick Diver, Nicole's Father (*Up & Down*); Commissar, Partner (*Red Giselle*); Tchaikovsky's Double, von Rothbart, Drosselmeyer, Onegin, Herman (*Tchaikovsky. PRO et CONTRA*); Favorite of the Empress (*Russian Hamlet*); Leon, Coach (*The Pygmalion Effect*). Honors: Laureate of the President's Prize.

Tour Staff

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130 West 56th Street, Floor 5M

New York, NY 10019