



Le Lac des Cygnes (Swan Lake), Act II

Saturday, March 14, 2020, 8pm

Sunday, March 15, 2020, 3pm

Zellerbach Hall

Les Ballet Trockadero de Monte Carlo

Featuring

Ludmila Beulemova Maria Clubfoot Nadia Doumiafeyva
Helen Highwaters Elvira Khababgallina Irina Kolesterolikova
Varvara Laptopova Grunya Protozova Eugenia Repelskii
Alla Snizova Olga Supphozova Maya Thickethighya
Minnie van Driver Guzella Verbitskaya

Jacques d'Aniels Boris Dumbkopf Nicholas Khachafallenjar
Marat Legupski Sergey Legupski Vladimir Legupski Mikhail Mudkin
Boris Mudko Mikhail Mypansarov Yuri Smirnov Innokenti Smoktumuchsky
Kravli Snepek William Vanilla Tino Xirau-Lopez

Tory Dobrin *Artistic Director*
Isabel Martinez Rivera *Associate Director*
Liz Harler *General Manager*

Cal Performances' 2019–20 season is sponsored by Wells Fargo.



PROGRAM

Le Lac des Cygnes (Swan Lake), Act II

Music by Pyotr Ilyich Tchaikovsky

Choreography after Lev Ivanovich Ivanov

Costumes by Mike Gonzales

Décor by Clio Young

Lighting by Kip Marsh

Benno: Mikhail Mypansarov

(friend and confidant to)

Prince Siegfried: Vladimir Legupski

(who falls in love with)

Alla Snizova (*Queen of the*)

Swans

Ludmila Beulemova, Maria Clubfoot, Nadia Doumiafeyva, Minnie van Driver,
Elvira Khababgallina, Grunya Protozova, Maya Thickethighya, Guzella Verbitskaya

(all of whom got this way because of)

Von Rothbart: Yuri Smirnov

(an evil wizard who goes about turning girls into swans)

INTERMISSION

Pas de Deux or Modern Work to be Announced

Le Grand Pas de Quatre

Music by Cesare Pugni

Choreography after Jules Perrot

Costumes by Mike Gonzales

Lighting by Kip Marsh

Lucille Grahn Ludmila Beulemova

Carlotta Grisi Elvira Khababgallina

Fanny Cerrito Helen Highwaters

Marie Taglioni Irina Kolesterolikova

INTERMISSION

Valpurgeyeva Noch
(“*Walpurgisnacht*”)

Music by Charles Gounod

Staged and with additional choreography by Elena Kunikova after Leonid Lavrovsky

Costumes by Christopher Anthony Vergara

Lighting by Jax Messenger

Décor by Kip Marsh

Bacchante

Varvara Laptopova

Bacchus

Mikhail Mypansarov

Pan

Innokenti Smoktumuchsky

Fauns

Tino Xirau-Lopez, William Vanilla, Marat Legupski, Mikhail Mypansarov

Nymphs

Helen Highwaters, Eugenia Repelskii, Elvira Khababgallina

Maidens

Artists of the Trockadero

Le Lac des Cygnes (Swan Lake), Act II

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 de Monte Carlo. 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 visa 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 Saint Petersburg Maryinsky Ballet produced the version we know today. Perhaps the world's best-known ballet, its appeal seems to stem from the mysterious and pathetic qualities of the heroine juxtaposed with the canonized glamour of 19th-century Russian ballet.

Le Grand Pas de Quatre

It was the idea of Benjamin Lumley, manager of her Majesty's Theatre in London, to stage a grand divertissement, bringing together the four greatest ballerinas of the Romantic age. Through the most delicate diplomacy, he managed to

call the celebrated ladies to London, but not, however, without several “artistic misunderstandings.” One of these was the choice of who was to receive the favored last variation, each lady certain of her own supremacy. Tactfully, Lumley offered it to the oldest among them; it is said Madame Taglioni stood quite still while the younger women demurely stepped back. The gala performance finally took place on June 26, 1845. The choreography was fashioned by Jules Perrot (one English wag likened his task to teaching lions and tigers to waltz in a cage). Perrot sought to exploit the signature qualities of each *danseuse*: Grahn's vivaciousness, Grisi's lyrical expressiveness, Cerrito's coquetry, and Taglioni's ethereal mystery. The original *Pas de Quatre* was danced only four times (Queen Victoria and Prince Albert attended the third performance), but it has served as a model for the ritualistic celebrations of academic dance we now call “abstract ballet.” It survives today as one of the most charming (and silly) evocations of Romantic ballet in the 1840s.

Valpurgeyeva Noch (“Walpurgisnacht”)

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

ABOUT THE ARTISTS

Founded in 1974 by a group of ballet enthusiasts for the purpose of presenting a playful and 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*, which—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 garnering 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. During this season, the Trocks 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 of these activities became routine parts of life.

Since those beginnings, the Trocks have established themselves as a major international

dance phenomenon. They have participated in festivals worldwide and made television appearances on programs as varied as a Shirley MacLaine special, the *Dick Cavett Show*, *What's My Line?*, *Real People*, *On-Stage America*, *Muppet Babies* with Kermit and Miss Piggy, and a BBC *Omnibus* special on the world of ballet, hosted by Jennifer Saunders. A documentary about the company, *Rebels on Pointe* by Bobbi Jo Hart, had its theatrical release in 2017. Awards over the years include Best Classical Repertoire from the prestigious Critic's Circle National Dance Awards (2007, UK); the Theatrical Managers Award (2006, UK); and the 2007 Positano Award (Italy) for excellence in dance. In December 2008, the Trocks performed for members of the British royal family at the 80th anniversary Royal Variety Performance in London, to benefit the Entertainment Artistes' Benevolent Fund.

The Trocks' numerous tours have been both popular and critical successes—their frenzied schedule including appearances in more than

35 countries and 600 cities since the company's founding in 1974, with full 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 Ballet 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 prin-

CAL PERFORMANCES LGBTQ NIGHT OUT



At Cal Performances, we're proud to invite everyone to enjoy the magic of the performing arts! That's why we're thrilled to host our first-ever LGBTQ Night OUT on Saturday, March 14—a special evening in celebration of the LGBTQ community.

If you're joining us for the first time or you're a seasoned member of our audience—and especially if you're LGBTQ yourself, a valued friend, or an ally—we're delighted to welcome you to this special event!

cesses, 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 to introduce new works into the repertoire; visit new cities, states, and countries; and continue to honor the Trocks' original purpose—to bring the pleasure of dance to the widest possible audience. They will, as they have done for more than 46 years, “Keep on Trockin.”

MEET THE ARTISTS

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

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 Tenth Avenue* in the club at Mohegan Sun Casino & Resort. 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 lyric somnolence, has produced 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, DC, 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 discovered her. Her brilliant technique has endeared her to several fans, as well as to some of the stage hands. Her motto is “a smile is better than talent.” Her nickname is... well, never mind what her nickname is.

Irina Kolesterolikova was discovered by kindly peasants, along with Rasputin's boot, adrift in a basket on the river Neva. Her debut at the Maryinsky Theatre in Saint Petersburg was marred by her overzealous grand *jeté* into the Tsar's box, impaling a Grand Duchess. Banished from Russia, she arduously made her way to New York, where she founded, and still directs, the École de Ballet de Hard-Nox. Her most famous exercise is the warm-up, consisting of a martini and an elevator.

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 Protozova is the missing link between the crustaceans of the old Russian school and the more modern amphibians now dancing. Before joining the Trockadero, she 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 walls of the Kremlin; in fact, no fewer than six lie *within* those walls (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.





Alla Snizova enjoyed great success as a baby ballerina at the young age of nine. As 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 in Glinka’s *Popoy-the Sailor Man*.

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, refused to comment.

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.

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 credits her many hours behind the wheel for her accomplishments.

Guzella Verbitskaya. Guzella was born on a locomotive speeding through the Ural Mountains. She quickly realized the limitations of her native folk dancing and quaint handicrafts. After her arrival in America, she learned everything she now knows about ballet from a seminar entitled “Evil Fairies on the Periphery of the Classical Dance.”

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, d’Aniels is an expert in recovering from

ballet injuries (including the dread “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, in movies, commercials, magazines, and special events—as well as in 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. Marat, Sergey, and Vladimir are not really brothers, nor are their names really Marat, Sergey, and 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.

Mikhail Mudkin, the famed Russian *danseur* for whom the word “Bolshoi” was coined, comes to American following his triumphs as understudy to a famous impresario in the role of the Bear in *Petrushka*.

Boris Mudko is the Trocks’ newest *danseur*, having joined only last year. Boris is a drunken but talented Russian from Dzerzhinsk, in the former Soviet Union. He insisted on an audition while the company was on tour. It took some time to sober him up and to make him coherent—he was given gallons of tea and several enemas—but finally he was accepted into the company. He has since given up all drink and is doing quite well, thank you.

Mikhail Mypansarov soared into prominence as the first defector whose leave-taking was



Sascha Vaughan

Walpurgisnacht ("Walpurgisnacht")

accomplished at the virtual insistence of the defectees (although in subsequent days, he was accused of abandoning his joyous comrades for "a mountain of beer and an ocean of dollars"). Myfansarov's 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.

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.

Innokenti Smoktumuchsky is known only to the most cultured and refined balletomanes in the dark alleyways of Saint 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, Smoktumuchsky 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 also trained many other 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, 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.

Tino Xirau-Lopez, a well-known figure to the Off-Off-Off audiences, returns to the Trockadero flushed from the success of 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 a title.

COMPANY BIOGRAPHIES

Robert Carter

Birthplace: Charleston, SC. 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.

Ugo Cirri

Birthplace: Lausanne, Switzerland Training: Vevey Youth Ballet School, Association pour la formation des jeunes danseurs, Kirov Academy of Ballet of Washington (DC), Ballettschule Theater Basel, Miami City Ballet School, San Francisco Ballet School. Joined Trockadero: June 2019. Previous company: Los Angeles Ballet.

Jack Furlong, Jr.

Birthplace: Boston, MA. Training: Valentina Kozlova. Joined Trockadero: September 2014. Previous company: Quark Contemporary Dance Theater.

Kevin Garcia

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

Alejandro Ganzalez

Birthplace: Holguin, Cuba. Training: Camaguey Academy of Ballet, Habana National School of Ballet Provincial Ballet School, Holguin, Cuba. Joined Trockadero: 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 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).

Philip Martin-Nielson

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

Giovanni Ravelo

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

Salvador Sasot Sellart

Birthplace: Lleida, Spain. Training: Real Conservatorio Profesional de Danza de Madrid Mariemma. Escuela de Ballet Camina Ocaña and Pablo Savoye. Joined Trockadero: August 2019. Previous company: Severočeské divadlo 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.

Yeric Valentino

Birthplace: Santiago, Chile. Training: Escuela de ballet del Teatro Municipal de Santiago (Chile), Instituto Superior de Arte del Teatro Colón (Buenos Aires, Argentina). Joined Trockadero: May 2019. Previous companies: Ballet de Camara del Teatro Municipal de Santiago (Chile), Ballet Teatro Nescafé de las Artes (Santiago, Chile),

GDB Compania de Ballet (Buenos Aires, Argentina), Ballet Misha (Manchester, NH).

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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Make up provided by MAC

Music for *Swan Lake* is conducted by Pierre Michel Durand with the Czech Philharmonic Chamber Orchestra, Pavel Prantl, *leader*.

Booking Inquiries:

Liz Harler, *general manager*
 liz@trockadero.org

Les Ballets Trockadero de Monte Carlo

Dancers

<i>Olga Supphozova and Yuri Smirnov</i>	Robert Carter
<i>Minnie van Driver and William Vanilla</i>	Ugo Cirri
<i>Guzella Verbitskaya and Mikhail Mudkin</i>	Jack Furlong, Jr
<i>Elvira Khababgallina and Sergey Legupski</i>	Kevin Garcia
<i>Maria Clubfoot and Tino Xirau-Lopez</i>	Alejandro Gonzalez
<i>Helen Highwaters and Vladimir Legupski</i>	Duane Gosa
<i>Alla Snizova</i>	Carlos Hopuy
<i>and Innokenti Smoktumuchsky</i>	
<i>Nadia Doumiafeyva and Kravliji Snepek</i>	Philip Martin-Nielson
<i>Irina Kolesterolikova and Boris Mudko</i>	Giovanni Ravelo
<i>Grunya Protazova and Marat Legupski</i>	Salvador Sasot Sellart
<i>Eugenia Repelskii and Jacques d'Aniels</i>	Joshua Thake
<i>Ludmila Beaulemova</i>	Yeric Valentino
<i>and Mikhail Mypansarov</i>	
<i>Maya Thickenthighya</i>	Haojun Xie
<i>and Nicholas Khachafallenjar</i>	
<i>Varvara Laptopova and Boris Dumbkopf</i>	Takaomi Yoshino

Company Staff

<i>Artistic Director</i>	Tory Dobrin
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<i>Associate Production Manager</i>	Shelby Sonnenberg
<i>Ballet Master</i>	Raffaele Morra
<i>Lighting Supervisor</i>	Erika Johnson
<i>Wardrobe Supervisor</i>	Ryan Hanson
<i>Development Manager</i>	Lauren Gibbs
<i>Costume Designer</i>	Ken Busbin, Jeffrey Sturdivant
<i>Stylistic Guru</i>	Marius Petipa
<i>Orthopedic Consultant</i>	Dr. David S. Weiss
<i>Photographer</i>	Zoran Jelenic

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