

LES BALLETS TROCKADERO DE MONTE CARLO

February 4, 2023
The Parker | Wells Hall
Fort Lauderdale, FL

FEATURING

Colette Adae Ludmila Beulemova
Maria Clubfoot Holly Dey-Abroad Nadia Doumiafeyva
Helen Highwaters Elvira Khababgallina Varvara Laptopova
Anyia Marx Grunya Protazova Eugenia Repelskii
Olga Supphozova Maya Thickethighya Minnie van Driver

Jacques d'Aniels Bruno Backpfeifengesich Boris Dumbkopf
Nicholas Khachafallenjar Marat Legupski Sergey Legupski
Timur Legupski Vladimir Legupski Chip Pididouda Yuri Smirnov
Kravli Snepek William Vanilla Jens Witzelsucht Tino Xirau-Lopez

Tory Dobrin
Liz Harler
Isabel Martinez Rivera

Artistic Director
Executive Director
Associate Director

ChopEniana

MUSIC BY FREDERIC CHOPIN

STAGED FOR THE TROCKADERO BY ALEXANDRE MINZ

COSTUMES BY MIKE GONZALES, after BENOIS

DECOR BY JOHN CLAASSEN

LIGHTING BY KIP MARSH

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

Nocturne, Op. 32, No. 2

The Company

Valse, Op. 70, No. 1

Eugenia Repelskii

Prelude, Op. 28, No. 7

Elvira Khababgallina

Mazurka, Op. 67, No. 3

Nicholas Khachafallenjar

Mazurka, Op. 33, No. 3

Varvara Laptopova

Valse, Op. 64, No. 2.

Elvira Khababgallina and
Nicholas Khachafallenjar

Valse, Op. 18., No 1

The Company

~ INTERMISSION ~

PAS DE DEUX OR MODERN WORK TO BE ANNOUNCED

GO FOR BAROCCO

MUSIC BY J.S. BACH

CHOREOGRAPHY BY PETER ANASTOS

COSTUMES BY MIKE GONZALES

LIGHTING BY KIP MARSH

Stylistic heir to Balanchine's Middle-Blue-Verging-On-Black-and-White Period, this ballet has become a primer in identifying stark coolness and choreosymphonic delineation in the new(neo) neo-new classic dance. It has been called a wristwatch for Balanchine clock-time.

First Movement (Moderato)

Eugenia Repelskii and Helen Highwaters

With

Minnie van Driver, Ludmila Beulemova, Maria Clubfoot, Grunya Protazova

Second Movement (Adagio)

Eugenia Repelskii and Helen Highwaters

Third Movement (Allegro)

ALL

~ INTERMISSION ~

PAQUITA

MUSIC BY LUDWIG MINKUS

CHOREOGRAPHY AFTER MARIUS PETIPA

STAGED BY ELENA KUNIKOVA

COSTUMES AND DECOR BY MIKE GONZALES

LIGHTING BY 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 2 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 Bayadere*) 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.

Ballerina and Cavalier
Nadia Doumiafeyva
With
Jacques d'Aniels

Variations:

<i>Variation 1</i>	<i>Maria Clubfoot</i>
<i>Variation 2</i>	<i>Minnie van Driver</i>
<i>Variation 3</i>	<i>Elvira Khababgallina</i>
<i>Variation 4</i>	<i>Ludmila Beulemova</i>
<i>Variation 5</i>	<i>Varvara Laptopova</i>
<i>Variation 6</i>	<i>Nadia Doumiafeyva</i>

Program subject to change without notice.

COMPANY HISTORY

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*, Les Ballets Trockadero first performed in the late-late shows in Off-Off Broadway lofts. The Trocks, as they are affectionately known, quickly garnered a major critical essay by Arlene Croce in *The New Yorker*, which 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*, *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 worldwide and there have been television appearances as varied as a Shirley MacLaine special, *The Dick Cavett Show*, *What's My Line?*, *Real People*, *On-Stage America*, with Kermit and Miss Piggy on their show *Muppet Babies*, and a BBC Omnibus special on the world of ballet hosted by Jennifer Saunders. Documentaries about the company, *Rebels on Pointe* by Bobbi Jo Hart, and *Ballerina Boys* by Chana Gazit and Marite Barylck, which aired on AMERICAN MASTERS have been released in the past few years.. Awards that the Trocks have garnered over the years include: Best Classical Repertoire from the prestigious Critic's Circle National Dance Awards (2007) (UK) and nominated as Outstanding Company for 2016; 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, to aid of the Entertainment Artistes' Benevolent Fund, in London.

The Trocks' numerous tours have been both popular and critical successes - their frenzied annual schedule has included appearances in over 35 countries and over 600 cities worldwide since its founding in 1974, including seasons at the Bolshoi Theater in Moscow and the Chatelet Theater in Paris. The Company continues to appear in benefits for international AIDS organizations such as *DRA* (Dancers Responding to AIDS) and *Classical Action* in New York City, the *Life Ball* in Vienna, Austria, *Dancers for Life* in Toronto, Canada, London's *Stonewall Gala* and Germany's *AIDS Tanz Gala*.

The original concept of **LES BALLETS TROCKADERO DE MONTE CARLO** has not changed. It is a Company of professional male dancers performing the full range of 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 almost fifty years, "Keep on Trockin'."

MEET THE ARTISTS

COLETTE ADAE was orphaned at the age of three when her mother, a ballerina of some dubious distinction, impaled herself on the first violinist's bow after a series of rather uncontrolled fouette voyage. Colette was raised and educated with the "rats" of the Opera House but the trauma of her childhood never let her reach her full potential. However, under the kind and watchful eye of the Trockadero, she has begun to flower and we are sure you will enjoy watching her growth.

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

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 interpretation of "Slaughter on 10th Avenue," set in the club at Mohegan Sun. Maria appears with the Trockadero under special permission from Federal authorities.

HOLLY DEY-ABROAD. Miss Dey-Abroad lacks the talent and intelligence that are required to be good at dancing and did not understand that this lack of talent and intelligence are often the same qualities needed to recognize that one is not good at dancing—and if one lacks such talent and intelligence, one remains ignorant that one is not good at dancing. Consequently she auditioned for the Trocks and was accepted.

NADIA DOUMIAFEYVA. No one who has seen Heliazpopkin 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 her lyric somnolence, produces confusion in audiences the world over, particularly when applied to ballet.

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

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

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

ANYA MARX comes to the ballet stage after her hair-raising escape from the successful (but not terribly tasteful) overthrow of her country's glamorous government. She made a counter-revolutionary figure of herself when she was arrested for single-handedly storming the State Museum of Revolutionary Evolution, where her fabulous collection of jewels were being insensitively displayed alongside a machine gun. The resilient Madame Marx is currently the proprietress of American's only mail order Course in Classical Ballet.

GRUNYA PROTAZOVA is the missing link between the crustaceans of the old Russian school and the more modern amphibians now dancing. Before joining the Trockadero, Grunya was the featured ballerina at SeaWorld, where her famous autobiographic solo, *Dance of the Lower Orders*, brought several marine biologists to tears. Later, Grunya became an esteemed SeaWorld Ambassador, known throughout the world for her fight for equality in the lower depths, earning an admirable mention in the updated Ichthyologic Ohiensis manual of the Elasmobranch Society.

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

OLGA SUPPHOZOVA made her first public appearance in a KGB line-up under dubious circumstances. After a seven-year-to-life hiatus, she now returns to her adoring fans. When questioned about her forced sabbatical, Olga's only comment was "I did it for Art's sake." Art, however, said nothing.

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 gives credit to her many hours behind the wheel.

JACQUES d'ANIELS was originally trained as an astronaut before entering the world of ballet. Strong but flexible, good natured but dedicated, sensible but not given to unbelievable flights of fantastic behavior, Mr. d'Aniels is an expert on recovering from ballet injuries (including the dread "Pavlova's clavicle").

BRUNO BACKPFEIFENGESICHT soared into prominence as the first East German defector whose leave-taking was accomplished at the virtual insistence of the defectees (although in subsequent days Herr Backpfeifengesicht 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 feet and losing smile.

BORIS DUMBKOPF has been with the greatest ballerinas of our time and he has even danced with some of them. One of the first defective Russian male stars, he left the motherland for purely capitalistic reasons. Amazingly, between his appearances on television and Broadway and in movies, commercials, magazines, special events, and women's nylons, he occasionally still has time to dance.

NICHOLAS KHACHAFALLENJAR. the demi-semi-hemi-character dancer from innermost Outer Tashkent, was awarded the Order of Stalin for his partnering techniques. Although no ballerina has ever lived to describe the thrill of his touch, he continues to astound the public (and elude the police) with his brute strength. He is fondly known in the Trockadero as "Igor the Crusher."

THE LEGUPSKI BROTHERS. Marat, Sergey, Timur and Vladimir are not really brothers, nor are their names really Marat, Sergey, Timur or Vladimir, nor are they real Russians, nor can they tell the difference between a pirouette and a jete...but...well...they do move about rather nicely...and...they fit into the costumes.

CHIP PIDIDOUDA. Renowned Greek cricket player who stumbled into the world of English ballet after a wrong turn on the M-90 to Folkestone. Chip was heralded for his simple and inspiring interpretation of “Doppe” in Dizzney’s world premiere of “La Fille de Neige Blanche.” Unaffected by technique, Chip brings his special brand of athleticism and “je ne sais quoi pas” to the Trocks.

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

KRAVLJI SNEPEK comes to the 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, tragical mold, young Kravljji wrenched the heart of all who saw him dance Harlene, the Goat Roper in *The Best Little Dacha in Sverdlovsk*.

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

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

TINO XIRAU-LOPEZ, a well-known figure to the Off-Off-Off audiences, returns to the 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 title.

LES BALLETS TROCKADERO DE MONTE CARLO

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

DANCERS

Olga Supphozova and Yuri Smirnov
Minnie van Driver and William Vanilla
Elvira Khababgallina and Sergey Legupski
Maria Clubfoot and Tino Xirau-Lopez
Helen Highwaters and Vladimir Legupski
Anya Marx and Chip Pididouda
Nadia Doumiafeyva and Kravljji Snepek
Holly Dey-Abroad and Bruno Backpfeifengesicht
Ludmila Beulemova and Jens Witzelsucht
Grunya Protazova and Marat Legupski
Colette Adae and Timur Legupski
Eugenia Repelskii and Jacques d’Aniels
Maya Thickenthighya and Nicholas Khachafallenjar
Varvara Laptopova and Boris Dumbkopf

Robert Carter
Ugo Cirri
Kevin Garcia
Alejandro Gonzalez
Duane Gosa
Shohei Iwahama
Philip Martin Nielson
Felix Molinero del Paso
Trent Montgomery
Salvador Sasot Sellart
Jake Speakman
Joshua Thake
Haojun Xie
Takaomi Yoshino

COMPANY STAFF

Artistic Director	Tory Dobrin
Executive Director	Liz Harler
Associate Director	Isabel Martinez Rivera
Production Manager	Shelby Sonnenberg
Ballet Master	Raffaele Morra
Lighting Supervisor	Erika Johnson
Wardrobe Supervisor	Olivia Kirschbaum
Production Assistant	Anthony Feola
Company Teacher	Bivi Kimura
Company Pianist:	Tamara Kushe
Education Manager	Roy Fialkow
Digital Engagement Manager	Anne Posluszny
Fundraising Consultant	LG Capital for Culture
Costume Designers	Ken Busbin, Jeffrey Sturdivant
Stylistic Guru	Marius Petipa
Orthopedic Consultant	Dr. David S. Weiss
Photographer	Zoran Jelenic

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 D.C., Ballettschule Theater Basel, Miami City Ballet School, San Francisco Ballet School. Joined Trockadero: June 2019. Previous Company: Los Angeles Ballet.

KEVIN GARCIA.

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

ALEJANDRO GONZALEZ.

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.

SHOHEI IWAHAMA.

Birthplace: Komae-shi, Tokyo, Japan. Training: Sam Houston State University, The Ailey School, Miyako Kato Dance Academy. Joined Trockadero: March 2022. Previous Companies: NobleMOtion Dance, James Sewell Ballet, Hope Stone Dance.

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.

FELIX MOLINERO DEL PASO.

Birthplace: Granada, Spain. Training: Hochschule fur Darstellende kunst Frankfurt am Main. Joined Trockadero: August 2019.

TRENT MONTGOMERY.

Birthplace: McGehee AR. Training: Arkansas Academy of Dance, University of Arkansas at Little Rock, Accademia dell'Arte, Florida State University. Joined Trockadero : August 2021.

Previous companies: Arkansas Festival Ballet, Tallahassee Ballet.

SALVADOR SASOT SELLART.

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

JAKE SPEAKMAN.

Birthplace: Philadelphia PA. Training: Marymount Manhattan College. Joined Trockadero: November 2021. Previous companies: New York Dance Project, New York Theater Ballet.

JOSHUA THAKE.

Birthplace: Providence, RI. Training: Boston Ballet School, San Francisco Ballet School, Brae Crest School of Classical Ballet. Joined Trockadero: November 2011. Previous company: Man Dance Company of San Francisco.

HAOJUN XIE.

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

TAKAOMI YOSHINO.

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

LES BALLETS TROCKADERO DE MONTE CARLO, Inc. is a nonprofit dance company chartered by the State of New York. Martha Cooper, president; Jenny Palmer, vice-president; Tory Dobrin, secretary/treasurer.

James C.P. Berry, Amy Minter, Mary Lynn Bergman-Rallis

All contributions are tax-deductible as provided by law.

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Instagram [@lesballetstrockadero](https://www.instagram.com/lesballetstrockadero)

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Les Ballets Trockadero de Monte Carlo***

Music for *ChopEniana*, *Go for Barocco* and *Paquita*
is conducted by Pierre Michel Durand
with the Czech Philharmonic Chamber Orchestra, Pavel Prantl, Leader

BOOKING INQUIRIES:

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