

10 MOSS
ARTS
CENTER
10TH ANNIVERSARY SEASON



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TECH.

LES BALLETS TROCKADERO DE MONTE CARLO

Saturday, April 13, 2024, 7:30 PM

Street and Davis Performance Hall, Anne and Ellen Fife Theatre



Skip Slocum & Peg Warren
Associate Brokers

540.392.8891

skipandassociates@nestrealty.com

nestrealty.com/skipandassociates  

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LES BALLETS TROCKADERO DE MONTE CARLO

50TH ANNIVERSARY

Colette Adae Ludmila Beulemova Maria Clubfoot Holly Dey-Abroad
Nadia Doumiefeyva Elvira Khababgallina Varvara Laptopova
Anya Marx Resi Oachkatlschwoaf Marina Plezegetovstageskaya
Grunya Protazova Olga Supphozova Gerd Törd Bertha Vinayshinsky
Tatiana Youbetyabootskaya Blagovesta Zlotmachinskaya

Bruno Backpfeifengesicht Ilya Bobovnikov Boris Dumbkopf
Araf Legupski Marat Legupski Sergey Legupski
Timur Legupski Medulli Lobotomov Mikhail Mudkin Boris Mudko
Chip Pididouda Yuri Smirnov Kravliji Snepek
Pavel Törd Jens Witzelsucht Tino Xirau-Lopez

Artistic Director: Tory Dobrin

Executive Director: Liz Harler

Associate Director: Isabel Martinez Rivera

Ballet Master: Raffaele Morra

Production Manager: Shelby Sonnenberg

This performance is supported in part by gifts
from Dr. Mark and Connie Froggatt,
Dr. Rosemary Blieszner and Dr. Stephen P. Gerus,
and Ms. Mary Ann Walker and Dr. Kenneth J. Walker.

PROGRAM

LE LAC DES CYGNES (SWAN LAKE, ACT II)

MUSIC BY PYOTR ILYICH TCHAIKOVSKY

CHOREOGRAPHY AFTER LEV IVANOVICH IVANOV

COSTUMES BY MIKE GONZALES

DECOR BY CLIO YOUNG

LIGHTING BY KIP MARSH

Swept up into the magical realm of swans (and birds), this elegiac phantasmagoria of variations and ensembles in line and music is the signature work of Les Ballets Trockadero. The story of Odette, the beautiful princess turned into a swan by the evil sorcerer, and how she is nearly saved by the love of Prince Siegfried was not so unusual a theme when Tchaikovsky first wrote his ballet in 1877 — the metamorphosis of mortals 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 St. 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.

Benno: Kravlji Snepek
(friend and confidant to)

Prince Siegfried: Araf Legupski
(who falls in love with)

Varvara Laptopova (**Queen** of the)

Swans: Artists of the Trockadero
(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, SOLO,
OR MODERN WORK TO BE ANNOUNCED**

YES, VIRGINIA, ANOTHER PIANO BALLET

MUSIC BY FREDERIC CHOPIN

CHOREOGRAPHY BY PETER ANASTOS

COSTUMES BY OLIVIA KIRSCHBAUM

LIGHTING BY KIP MARSH

The surfeit of “piano ballets” that have appeared since Jerome Robbins’ *Dances at a Gathering* (1969) sought to somehow humanize the classical ballet dancer and his milieu. Piano ballets take the aristocracy out of the ballet dancing by presenting the dancers as affectionately friendly, democratic, just plain folks relating to each other; in much the same way, television talk shows demystified the glamour of Hollywood by featuring noted celebrities discussing their laundry problems. The Tockadero, not unaware of these trends, now tenders its own sensitive relationships.

Boy in Brick: Pavel Törd

Boy in Blue: Chip Pididouda

Girl in Lavender: Grunya Protazova
(with a grey chiffon underlay)

Girl in Orange: Ludmila Beulemova
(with a slight tilt to the left)

Girl in Green: Holly Dey-Abroad
(with a sparkle in her eye)

PROGRAM, cont.

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 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 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 Doumiafevya

with Bruno Backpfeifengesicht

Variations

Variation 1: Colette Adae

Variation 2: Resi Oachikatzlschwoaf

Variation 3: Ludmila Beulemova

Variation 4: Varvara Laptopova

Variation 5: Nadia Doumiafevya

Program subject to change without notice.

*This is the first performance at the Moss Arts Center by
Les Ballets Trockadero de Monte Carlo.*

GUEST ESSAY

This essay first appeared in The New Republic on November 28, 2017.

THE DELIGHTFUL, REBELLIOUS RISE OF THE BALLETS TROCKADERO

Partway through *Rebels on Pointe* — Bobbi Jo Hart’s marvelous documentary about the all-male, comic, drag dance company Les Ballets Trockadero de Monte Carlo — dancer Raffaele Morra teaches a master class to a roomful of elderly women. Some have shown up in tutus and slippers, others wear sweats, many have never taken a ballet lesson. “That’s not important at all,” Morra reassures them. “What’s important is that it’s you, expressing yourself.” And thus, Morra welcomes them in to the famous *Dying Swan* solo, choreographed by Mikael Fokine for Anna Pavlova in 1905. He demonstrates the extended *bouffées*, the tilted head, and the impossibly liquid arms. The women do their best approximations. Technically, they aren’t very good, but it’s a beautiful scene: a flock of unlikely but unabashed swans, flying into history.

The Trocks, as the company is affectionately nicknamed, have been opening up ballet, in one way or another, since 1974. They pay loving tribute to the art form’s ornate glories, but they also satirize it, with jokes that appeal both to balletomanes and relative newcomers. Take their version of the *Dying Swan*. When the curtain opens, a spotlight darts around, searching for a subject. As Selby Lynn Schwartz has written, you can see this as a “a tribute to Anna Pavlova, whose death was ceremonially marked by a spotlight shining on an empty stage while the Saint-Saëns score played” and, simultaneously, as a gag about inept stagehands. And then, out comes the swan: a man, playing an aging diva, in a fake bun, pointe shoes, and tutu whose feathers keep falling off. She glides

smoothly across the stage one moment and, in another, wrenches a stiff arm into place with frustration. Performing as any one of these creatures, the Trocks suggest, takes work.

Ever since Les Ballets Trockadero de Monte Carlo began, reviewers have delighted in their slapstick and inside-ballet humor, celebrated their dancing, and tried to explain their politics: What did it mean that they danced in drag? That men performed roles traditionally performed by women? Soon after their first performance, at the same downtown loft that hosted the West Side Discussion Group, *New Yorker* critic Arlene Croce asserted that the Trocks weren't addressing gender roles, but ballet roles, an altogether different topic: "a ballerina isn't a woman but an abstraction of one."

This distinction is politically and analytically useful: It aligns the Trocks squarely with high art, and makes clear that they aren't — as some critics have said drag does — making fun of women. But it's also wishfully tidy. When, in the Trocks' *Swan Lake Act II*, the *corps de ballet* fall out of line to throw punches at Prince Siegfried's buddy, Benno, the joke isn't just about ballerinas. It's also about men and women, flouting and conforming to expectations onstage and off of it, about what happens when "real" impulses break through the sheen of performance, when the disempowered take revenge.

The Trocks-as-ballerinas have gotten a lot of attention, and rightly so: They amplify "feminine" movements to parodic excess, and do great prima donna antics. But the "men," as Gia Kourlas says in *Rebels on Pointe*, are also "delightful," with puffy wigs, hyperbolic romantic melancholy, and a willingness to get bossed around by ballerinas. Each company member has both a male and female alter ego: Jacques D'aniels, Mikhail Mudkin, Tatiana Youbetyabooktskaya, Innokenti Smoktumuchsky, Nadia Doumiafeyva. The names are funny on their own, even if you don't

GUEST ESSAY, cont.

catch the references to ballet heroes (Jacques d'Amboise, Mikhail Mordkin) or the sly, historical one-upmanship: In the heyday of the various Ballet Russe companies, up through the 1950s, American and British dancers sometimes adopted foreign stage names to project an air of old-world glamour (Lillian Marks became Alicia Markova; Patricia Meyers, Alexandra Denisova). The Trocks dust off the same old glamour, with a well-timed sneeze.

The Ballet Russe de Monte Carlo, in particular, toured across North America, bringing ballet to audiences who'd often never seen it before. In this, too, they're models for the Trocks. The company supports itself entirely on box office revenue, which is quite a feat — and, after Jesse Helms's 1989 attack on "indecent" NEA-funded art, it must've been a necessity. For their business model to work, the Trocks keep costs low — a New York apartment serves as the company "office" — and they perform frequently. They tour for a daunting 200 nights a year, nationally and internationally. They are big in Japan. And because they're funny, they don't have the same intimidation factor as other classical companies: You can go, and know you'll be entertained.

Rebels on Pointe traces the broad contours of the Trocks' history, including the immense losses they experienced during the AIDS epidemic and the happy fact that, today, the troupe includes three married couples in its ranks. "For a gay man of my age," artistic director Tory Dobrin tells the company in one scene, "to think that that could happen in my lifetime — I didn't think that it was possible." The company hasn't just stayed afloat as minds have begun to open and mores have begun to change; they have helped usher in the change.

When the troupe began, in the midst of the gay liberation movement, drag was still a relatively underground phenomenon.

Introducing them on national television in 1977, Shirley MacLaine explained that “up until” the Trocks began performing, “what they do onstage so brilliantly would not only have been unlikely but probably illegal in at least 13 states.” She giggles with obvious delight, but her assertion has gravity: This stuff seemed more or less impossible until the Trocks showed otherwise. When Dobrin joined the Trocks in the 1980s, he says, there were no kids in the audience; now, there are plenty. “In our own way,” he says in the film, “we exposed millions of people to a gay sensibility, and we did it with a lot of talent and a lot of good cheer.”

The Trocks have also served as a chosen family for dancers from across the world who in many cases, haven’t fit into the norms of mainstream society or the ballet world. And it’s in the attention to these dancers that *Rebels on Pointe* does some of its most moving work, exploring how people hold a space for one another, and how ballet — if we allow it, or make it — can hold a space for us.

Back in South Carolina, where longtime Trockadero star Robert “Bobby” Carter grew up in the 1970s and 1980s, the filmmakers interview him with his parents. Carter used to practice pointework in secret; later on, his dad would ask him when he was going to get a “real job.” But his mother believed in him. She’d grown up picking cotton, knowing that she wanted something more. “I come along, and I have this son, and now, all the things I wished for, it’s what he does.... Sometimes your desires is not necessarily meant for you, but they’re for a future generation.” The “rebels” part of the movie’s title suggests a fight — with culture, with family, with history — and there’s certainly something to that. But the film focuses more on generosity and recognition of the dancers, of performer and audience, of parent and child.

Morra says that his father, now terminally ill, “was always there to help me through all the various steps of getting there.” When he

GUEST ESSAY, cont.

visits his parents in Fossano, Italy, Morra feeds his father by hand; later, we see his mother wheeling his father across the lobby of the theatre, coming to watch their son perform.

When Morra dances the *Dying Swan* that night, the role doesn't just conjure the artistic histories of Anna Pavlova, or the Bolshoi's Maya Plisestkaya, who performed the role into her 60s and reportedly loved the Trocks' version. His swan also recalls the elderly women from his master class, and his own father, losing control of his body. Morra, the ballerina he plays, and the swan itself are all reckoning with time, all trying to be seen, all offering something to their audiences. When she comes out of a turn and notices her audience, her *port de bras* becomes a gangly wave, and she gives them a big, friendly, grin.

Megan Pugh is the author of America Dancing: From the Cakewalk to the Moonwalk (Yale UP, 2015). Pugh has also published criticism and poetry in the Believer, Boston Review, Denver Quarterly, New Republic, Oxford American, Village Voice, and other magazines.

BIOGRAPHIES

LES BALLETS TROCKADERO DE MONTE CARLO

Les Ballets Trockadero de Monte Carlo was founded in 1974 by New York City-based ballet enthusiasts in order to present a playful, entertaining view of traditional, classical ballet in parody form and with men performing all of the roles — and in the case of roles usually danced by women, *en travesti* and *en pointe*. Founders Peter Anastos, Anthony Bassae, and Natch Taylor broke away from Larry Ree's Gloxinia Trockadero Ballet to create a dance- and choreography-focused company. They put on their first shows on the makeshift stage of the West Side Discussion Group, an early gay and lesbian political organization, which was led by future Trockadero General Director Eugene McDougle. The performances were infused with a subversive edge, as the country was still a long way from bringing drag performance to a mainstream audience.

The Trocks, as they are affectionately known, soon garnered critical acclaim and cultural cachet in publications with major reach, such as the *New Yorker*, *New York Times*, and *Village Voice*. By mid-1975 the company's inspired blend of dance knowledge, comedy, and athleticism moved beyond New York City when the Trocks qualified for the National Endowment for the Arts Touring Program, hired a full-time teacher and ballet mistress, AND made its first extended tours of the United States and Canada. Packing, unpacking, and repacking tutus and drops; stocking giant-sized toe shoes by the case; and running for planes and chartered buses all became routine parts of life. They have been going non-stop ever since, appearing in 43 countries and more than 660 cities worldwide. The company has garnered a dedicated fan base, repeating performances in countries year after year and continuing to add first-time engagements as the company enters its 50th anniversary season.

BIOGRAPHIES, cont.

Interest and accolades have accumulated over the years. The Trocks have proved an alluring documentary subject, featured in an Emmy-winning episode of the acclaimed British arts program *The South Bank Show*; the 2017 feature film *Rebels on Pointe*; and most recently, *Ballerina Boys*, which aired on PBS *American Masters* in 2021. Several of the Trocks' performances at the Maison de la Danse in Lyon, France were also aired by Dutch, French, and Japanese TV networks. Other television appearances have ranged from a Shirley Maclaine special to the *Dick Cavett Show*, *What's My Line?*, *Real People*, and *On-Stage America*. The dancers also have the distinction of appearing with Kermit and Miss Piggy on *Muppet Babies*.

The company's awards include a prestigious U.K. Critics Circle National Dance Award for Best Classical Repertoire (2007) and nomination for Outstanding Company (2016), the U.K. Theatrical Managers Award (2006), and the Positano Award for Excellence in Dance (2007, Italy). The company has appeared in multiple galas and benefits over the years, including at the 80th anniversary Royal Variety Performance to aid the Entertainment Artistes' Benevolent Fund in December 2008, which was attended by members of the British Royal family, including the (now) King Charles III.

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 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. Muscular, athletic bodies delicately balancing on toes as swans, sylphs, water sprites, romantic princesses, and angst-ridden Victorian ladies enhance the appreciation for the art form, delighting die-hard ballet fans and newcomers alike.

Looking to the future, the Trocks are making plans for new commissions, new debuts, and new audiences, while continuing the company's original mission: to bring the pleasure of dance to the widest possible audience.

The company will, as they have for 50 years, "keep on Trockin'."

COLETTE ADAE

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

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

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

BIOGRAPHIES, cont.

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.

ELVIRA KHABABGALLINA

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

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.

ANYA MARX

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 was being insensitively displayed alongside a machine gun. The resilient Madame Marx is currently the proprietress of America's only mail order Course in Classical Ballet.

RESI OACHKATZLSCHWOAF

Resi Oachkatzlschwoaf was born on a locomotive speeding through the Alps in her native Bavaria. 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."

MARINA PLEZEGETOVSTAGESKAYA

Any ballet-goer who saw Mme. Plezegetovstageskaya dancing on a herring in her first American tour is not likely to forget her outstanding performance as the Sour Cream Fairy. One of the world's great dialectical sophists, Honored Artist Plezegetovstageskaya came to the stage from the Bolshoi Academy of Dance Polemics, where she excelled in heroic parts and *tableaux vivifies*. There she gained youthful fame as a practitioner of barefoot naturalism, right up to the eyebrows. Following her graduation she was drafted by the Trockadero for a player to be named late.

BIOGRAPHIES, cont.

GRUNYA PROTAZOVA

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 Sea World, where her famous autobiographic solo, *Dance of the Lower Orders*, brought several marine biologists to tears.

OLGA SUPPHOZOVA

Olga Supphozova made her first public appearance in a police 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.

GERD TÖRD

Gerd Törd, "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, Gerd has chosen to explore the more dramatic aspects of ballet, causing one critic to rename her Giselle "What's my Line?"

BERTHA VINAYSHINSKY

Bertha Vinayshinsky 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., Prima Ballerina Vinayshinsky was hired by the Trockadero, where their inexplicable rise to stardom answers the musical question, “Who put the bop in the bop-shibop shibop?”

TATIANA YOUBETYABOOTSKEYA

Tatiana Youbetyabootskaya created many original roles in St. Petersburg, where she was the last of a long line of Italian *étoiles* to appear at the Maryinsky 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 line-up of perfectly trained elephants, performing like the present-day Rockettes. Unfortunately, Mlle Youbetyabootskaya’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.

BLAGOVESTA ZLOTMACHINSKAYA

Ever since her auspicious debut as the Left Nostril in the ballet extracted from *The Nose* by Gogol, Blagovesta Zlotmachinskaya has shown a unique appreciation of her homeland’s literary heritage. Back home in Kiev, she is best known as the star of the hit TV show *Challenge Anna Karenina*, in which the eponymous heroine of Tolstoy’s classic novel seeks to expose the *fin de siècle* malaise at the heart of pre-Revolutionary Russia with the aid of a helicopter and walkie-talkie.

BIOGRAPHIES, cont.

BRUNO BACKPFEIFENGESICHT

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.

ILYA BOBOVNIKOV

Ilya Bobovnikov, the recipient of this year’s Jean de Brienne Award, is particularly identified for his Rabelaisian ballet technique. A revolutionary in the art of partnering, he was the first to introduce crazy glue to stop supported pirouettes.

BORIS DUMBKOPF

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 Eastern Bloc 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.

THE LEGUPSKI BROTHERS

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

MEDULLI LOBOTOMOV

Dancer by night, Bulgarian Mafia assassin by day, and purveyor of guillotine-triggering car flaps at weekends, Medulli has held a grudge against the animal kingdom ever since a fur allergy forced him to quit his job as a hat-check girl at the opera.

MIKHAIL MUDKIN

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

BORIS MUDKO

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 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.

BIOGRAPHIES, cont.

CHIP PIDIDOUDA

Chip Pididoua is a 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 Dopper 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 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.

KRAVLJI SNEPEK

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

PAVEL TÖRD

Pavel Törd, “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, Pavel has chosen to explore the more dramatic aspects of ballet, causing one critic to rename his Sigfried “What’s my Line?”

JENS WITZELSUCHT

Jens 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

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 the title.

DANCERS

**Marina Plezegetovstageskaya
and Medulli Lobotomov**

Jarred Bosch

**Blagovesta Zlotmachinskaya
and Mikhail Mudkin**

Raydel Caceres

**Olga Supphozova
and Yuri Smirnov**

Robert Carter

Gerd Törd and Pavel Törd

Matias Dominguez Escrig

**Tatiana Youbetyabootskaya
and Araf Legupski**

Andrea Fabbri

**Resi Oachikatzlschwoaf
and Ilya Bobvnikov**

Gabriel Foley

**Elvira Khababgallina
and Sergey Legupski**

Kevin Garcia

**Maria Clubfoot and
Tino Xirau-Lopez**

Alejandro Gonzalez Rodriguez

**Anya Marx and
Chip Pididouda**

Shohei Iwahama

**Nadia Doumiafeyva
and Kravlji Snepek**

Philip Martin-Nielson

**Holly Dey-Abroad and
Bruno Backpfeifengesicht**

Felix Molinero del Paso

**Ludmila Beaulemova
and Jens Witzelsucht**

Trent Montgomery

**Bertha Vinayshinsky
and Boris Mudko**

Sergio Najera

**Grunya Protazova
and Marat Legupski**

Salvador Sasot Sellart

**Colette Adae and
Timur Legupski**

Jake Speakman

**Varvara Laptopova and
Boris Dumbkopf**

Takaomi Yoshino

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JARRED BOSCH

Birthplace: Biloxi, Mississippi. Training: Marymount Manhattan College. Joined Trockadero: March 2024. Previous companies: Carolyn Dorfman Dance, Hudson Ballet Theater, and Exit12 Dance Company.

COMPANY BIOS, cont.

RAYDEL CACERES

Birthplace: Pinar del Río, Cuba. Training: Centro pro danza-Laura Alonso. Joined Trockadero: July 2023. Previous companies: California Ballet, Twins City Ballet of Minnesota, Ballet Theater of Maryland, and Cuban Classical Ballet of Miami.

ROBERT CARTER

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

MATIAS DOMINGUEZ ESCRIG

Birthplace: Santiago, Chile. Training: José Espadero Professional Dance Conservatory, Sofia Sancho Dance School, and Madrid Dance Center. Joined Trockadero: October 2023. Previous company: International Ballet Festival.

ANDREA FABRI

Birthplace: Lugo, Italy. Training: Il Balleto and the HARID Conservatory. Joined Trockadero: October 2023. Previous companies: Los Angeles Ballet and Estonian National Ballet.

GABRIEL FOLEY

Birthplace: Overland Park, Kansas. Training: Ballet Chicago, Miami City Ballet, and Oregon Ballet Theatre. Joined Trockadero: July 2023. Previous companies: City Ballet of San Diego and Queer the Ballet.

KEVIN GARCIA

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

ALEJANDRO GONZALEZ RODRIGUEZ

Birthplace: Holguin, Cuba. Training: Camaguey Academy of Ballet and Provincial Ballet School, Holguin, Cuba. Joined Trockadero: May 2019. Other Companies: Holguin Chamber Ballet, Ecuadorian Chamber Ballet, and Municipal Ballet of Lima, Peru.

SHOHEI IWAHAMA

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

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PHILIP MARTIN-NIELSON

Birthplace: Middletown, New York. Training: Natasha Bar, School of American Ballet, and 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, Arkansas. Training: Arkansas Academy of Dance, University of Arkansas at Little Rock, Accademiá dell'Arte, and Florida State University. Joined Trockadero: August 2021. Previous companies; Arkansas Festival Ballet and Tallahassee Ballet.

SERGIO NAJERA

Birthplace: México City. Training: Dance School of Mexico City, Joffrey Ballet School, and Alonzo King's LINES Ballet. Joined Trockadero: February 2023. Previous companies: Ballet Folklorico De México de Amalia Hernández, Convexus, Contemporary Ballet, FABC, and Mexico de Colores.

SALVADOR SASOT SELLART

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

JAKE SPEAKMAN

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

TAKAOMI YOSHINO

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

LES BALLETS TROCKADERO DE MONTE CARLO

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



trockadero.org

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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; Amy Minter, treasurer; and Mary Lynn Bergman-Rallis, secretary James C.P. Berry, Tory Dobrin

All contributions are tax-deductible as provided by law.

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Thanks to our board of directors and individual supporters for their generous contributions that make our nonprofit mission possible.

Makeup is provided by MAC Cosmetics. The official pointe shoe provider of Les Ballets Trockadero de Monte Carlo is Nikolay.

Music for the ballets on the program is conducted by Pierre Michel Durand with the Czech Philharmonic Chamber Orchestra; Pavel Prantl, leader

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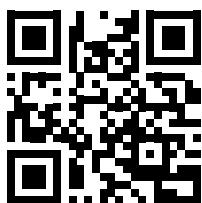
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TELL US WHAT YOU THINK!



We'd love your feedback on this performance. If you complete the short survey, you can enter for a chance to win two tickets to *Celebrating 20 Years of the Crooked Road* on Friday, July 12, 2024. bit.ly/trocks-feedback

GO DEEPER

The Trocks pay reverence to the aesthetic beauty of ballet while simultaneously satirizing the conventions of the genre. Where do you see the dancers balance this duality between venerating and lampooning high art?

ENGAGEMENT EVENTS

WEDNESDAY, APRIL 3, 2024

SCREENING: *BALLERINA BOYS* (2021)

Co-presented by the School of Performing Arts and Pride Center at Virginia Tech for Pride Week 2024, this screening of the PBS' *American Masters* documentary told the story of the remarkable history of Les Ballets Trockadero de Monte Carlo in the broader struggle for LGBTQ+ rights.

FRIDAY, APRIL 12, 2024

REPERTORY CLASS

Radford University's Department of Dance hosted this class for Radford and Virginia Tech students to learn excerpts of classical repertoire from a member of Les Ballets Trockadero de Monte Carlo — first as performed by the world's great ballet companies and then as the Trocks' satirical versions.

SATURDAY, APRIL 13, 2024

MAKEUP SEMINAR

A group of Virginia Tech students observed how the Trocks transform from street looks to ballerinas in this backstage makeup demonstration.

Special thanks to the School of Performing Arts, Pride Center at Virginia Tech, Ashleigh "Bing" Bingham, Rachel Rugh, Amy VanKirk, Haleigh Wallace, Rachael Lubitz, Shaila Mehra, Lavender House, and Tonya Vaden



artscenter.vt.edu

A black and white photograph of an orchestra performing on a stage. The conductor is in the center, facing the musicians. The stage is lit, and the audience seating is visible in the foreground.

10 YEARS

is just the opening act.

When you support the Moss Arts Center, you're supporting the future of the arts in Southwest Virginia.

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K-12 PROGRAMS AT THE MOSS ARTS CENTER

Experiences with the arts cultivate the next generation of creative thinkers, engage learners of diverse backgrounds, and foster community dialogue. The Moss Arts Center has been dedicated to providing K-12 students in the region with free, high-quality, and exciting arts programming since opening our doors in 2013. Through school-day matinee programs, gallery tours, in-school performances, and workshops with artists, we are passionate about serving our youngest community members and schools.

Learn more at bit.ly/moss-K12.

DID YOU KNOW?

At the Moss Arts Center, student engagement is a priority. The center consistently maintains a high percentage of student attendance for its events (28% for its 2022-2023 season) compared to other university presenters, demonstrating strong campus partnerships that encourage student participation. Student tickets are always \$10, and free last-minute rush seats are available.

LAND ACKNOWLEDGEMENT

Virginia Tech acknowledges that we live and work on the Tutelo/Monacan People's homeland, and we recognize their continued relationships with their lands and waterways. We further acknowledge that the Morrill Land-Grant College Act (1862) enabled the commonwealth of Virginia to finance and found Virginia Tech through the forced removal of Native Nations from their lands in California and other areas in the West.

LABOR RECOGNITION

Virginia Tech acknowledges that its Blacksburg campus sits partly on land that was previously the site of the Smithfield and Solitude Plantations, owned by members of the Preston family. Between the 1770s and the 1860s, the Prestons and other local White families that owned parcels of what became Virginia Tech also owned hundreds of enslaved people. Enslaved Black people generated resources that financed Virginia Tech's predecessor institution, the Preston and Olin Institute, and they also worked on the construction of its building.





IN THE GALLERIES

Through Sunday, April 21

MESSENGERS

Leslie Hewitt

Tarrah Krajnak

Rodrigo Valenzuela

All galleries

Messengers explores the use of photography to communicate — not only through visual aesthetics, but to transmit more profound personal, cultural, and societal messages. Photography acts as a conduit for the artists' hybrid interdisciplinary approaches, enabling them to convey rich and multifaceted narratives, evolving through their formal and material languages.

Tarrah Krajnak; Self-Portrait as Weston/as Charis Wilson, 1934/2020, 1925/2020, 2020 (detail); from Master Rituals II: Weston's Nudes series; silver gelatin print; 10 x 8 inches; ed. of 5, 2 AP; exhibition copy on view; © Tarrah Krajnak, courtesy Zander Galerie

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We are grateful for the generosity of our patrons and donors who sustain the Moss Arts Center with their annual gifts. The impact of all contributions, no matter the amount, is significant in helping us transform lives through exploration and engagement with the arts and the creative process. We are honored to have received cash donations during the period of July 1, 2022, through June 30, 2023, from the following:

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