

UNLV
presents

LES BALLETS TROCKADERO DE MONTE CARLO

featuring

COLETTE ADAE	HELEN HIGHWATERS	OLGA SUPPHOZOVA
NADEZHDA BOGDOWNOVA	IRINA KOLESTEROLIKOVA	VERA TCHUMPAKOVA YAKATARINA VERBOSOVICH
KATERINA BYCHKOVA	SVELTLANA LOFATKINA	VANYA VERIKOSA
MINNIE VAN DRIVER	IDA NEVASAYNEVA	GIUSEPPINA ZAMBELLINI
LARISKA DUMBCHENKO	MARIA PARANOVA	
NINA ENIMENIMYNIMOVA	MARINA PLEZEGETOVSTAGESKAYA	

and

JACQUES D'AMBROSIA	MARAT LEGUPSKI	ASHLEY ROMANOFF- TITWILLOW
ROLAND DEAULIN	VLADIMIR LEGUPSKI	YURI SMIRNOV
PEPE DUFKA	TINO XIRAU LOPEZ	ZAPOI VALENKI
KETEVAN IOSIFIDI	R.M. ("PRINCE") MYSHKIN	WILLIAM VANILLA
DIMITRI LEGUPSKI	BORIS NOWITSKY	ANDREI VERIKOSE
IVAN LEGUPSKI	VELOUR PILLEAUX	

EUGENE MCDOUGLE
TORY DOBRIN
ISABEL MARTINEZ RIVERA

GENERAL DIRECTOR
ARTISTIC DIRECTOR
ASSOCIATE DIRECTOR

Saturday, February 6, 2010 • 8 p.m.
Artemus W. Ham Concert Hall

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Although unanticipated, programs and artists are subject to change without notice.

TONIGHT'S PROGRAM SELECTIONS

LE LAC DES CYGNES (SWAN LAKE, ACT II)

MUSIC BY PYOTR ILYICH TCHAIKOVSKY
CHOREOGRAPHY AFTER LEV IVANOVICH IVANOV
COSTUMES BY MIKE GONZALES
DECOR BY JASON COURSON
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 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 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: *Boris Nowitsky*
(friend and confidant to)

Prince Siegfried: *Ashley Romanoff-Titwillow*
(who falls in love with)

Odette: *Lariska Dumbchenko*
(Queen of the)

Swans:

*Colette Adae, Nina Enimeniyymimova, Helen Highwaters,
Irina Kolesteroliknova, Maria Paranova, Marina Plezegetovstageskayai,
Vera Tchumpakova, Vanya Verikosa*
(all of whom got this way because of)

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

PATTERNS IN SPACE

CHOREOGRAPHY AFTER MERCE CUNNINGHAM
TAPED MUSIC BY ANDREW FRANCK
LIVE MUSIC AFTER JOHN CAGE
COSTUMES BY KEN BUSBIN
LIGHTING BY TRICIA TOLIVER

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

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TONIGHT'S PROGRAM SELECTIONS, *continued from page 7*

A post modern dance movement essay.

Dancers: *Maria Parnova, Giuseppina Zambellini, Andrei Verikose*

Musicians: *Lariska Dumbchenko, R. M. ("Prince") Myshkin*

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### *LA VIVANDIERE Pas de Six*

MUSIC BY CESARE PUGNI

CHOREOGRAPHY AFTER ARTHUR SAINT LEON

STAGED BY ELENA KUNIKOVA

COSTUMES BY MIKE GONZALES

DECOR BY KIP MARSH

LIGHTING BY TRICIA TOLIVER

This excerpt from *La Vivandiere*, a ballet in one act with a libretto and choreography by Arthur Saint Leon, was first presented in May, 1844 at Her Majesty's Theater in London, starring the celebrated Italian ballerina, Fanny Cerrito. The ballet is set in a little village in Hungary, where Kathi, a camp follower, loves and dances with Hans, the son of a tavern keeper. This ballet became famous as it introduced the "Redowa," the original Polka of Bohemia, to 19th century London.

*Katerina Bychkova*

*Ketevan Isifidi*

with

*Corps de Ballet*

~~~~~

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.

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TONIGHT'S PROGRAM SELECTIONS, *continued from page 8*

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

Olga Supphozova

Marat Legupski

Variations:

Variation 1	Sveltana Lofatkina
Variation 2	Katerina Bychkova
Variation 3	Vera Tchumpakova
Variation 4	Yakatarina Verbosovich
Variation 5	Minnie van Driver
Variation 6	Colette Aday
Variation 7	Olga Supphozova

ABOUT LES BALLETS TROCKADERO DE MONTE CARLO

Founded in 1974 by a group of ballet enthusiasts for the purpose of presenting a playful, entertaining view of traditional, classical ballet in parody form and *en travesti*, **Les Ballets Trockadero de Monte Carlo** first performed in the late-late shows in Off-Off Broadway lofts. The **Trocks**, as they are affectionately known, quickly garnered a major critical essay by Arlene Croce in *The New Yorker*, and combined with reviews in *The New York Times* and *The Village Voice*, established the company as an artistic and popular success. By mid 1975, the **Trocks'** inspired blend of their loving knowledge of dance, their comic approach, and the astounding fact that men can, indeed, dance en pointe without falling flat on their faces, was being noted beyond New York. Articles and notices in publications such as *Variety*, *Oui*, *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 in Bodrum (Turkey), Holland, San Luis Potosi, Madrid, Montreal, New York, Paris, Spoleto, Turin, and Vienna. There have been television appearances as varied as a Shirley MacLaine special; the *Dick Cavett Show*; *What's My Line?*; *Real People*; *On-Stage America*; with Kermit and Miss Piggy on their show *Muppet Babies*; and a BBC Omnibus special on the world of ballet hosted by Jennifer Saunders. They have had their own solo specials on national networks in Japan and Germany, as well as a French television special with Julia Migenes. A documentary was filmed and aired internationally by the acclaimed British arts program, *The South Bank Show*. The company was featured in the PBS program, *The Egg*, about arts in America, winning an Emmy award for the director, and appeared

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ABOUT THE **TROCKS**, *continued from page 11*

in a segment of *Nightline* in December 2008. Several performances were taped by a consortium of Dutch, French and Japanese TV networks at the Maison de la Danse in Lyon, France, for worldwide broadcast and DVD distribution. Awards that the **Trock**s have won over the years include for 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 **Trock**s appeared at the 80th anniversary Royal Variety Performance, in aid of the Entertainment Artistes' Benevolent Fund, in London, in the presence of members from the British royal family.

The **Trock**s' numerous tours have been both popular and critical successes - their frenzied annual schedule has included seven tours to Australia and New Zealand, twenty five to Japan (where their annual summer tours have created a nationwide cult following and a fan club), ten to South America, three tours to South Africa, and sixty one tours of Europe. In the United States, the company has become a regular part of the college and university circuit in addition to regular dance presentations in cities of all 50 states. The company has appeared in over 30 countries and over 500 cities worldwide since its founding in 1974. Increasingly, the company is presenting longer seasons, which have included extended engagements in Amsterdam, Athens, Auckland, Barcelona, Beijing, Berlin, Brisbane, Buenos Aires, Caracas, Cologne, Glasgow, Hamburg, Hong Kong, Johannesburg, Lisbon, London, Lyon, Madrid, Melbourne, Moscow (at the famed Bolshoi Theater), Paris (at the Chatelet Theater), Perth, Rome, Singapore, Sydney, Tokyo, Vienna and Wellington.

The company continues to appear in benefits for international AIDS organizations

such as DRA (Dancers Responding to AIDS) and Classical Action in New York City, the Life Ball in Vienna, Austria, Dancers for Life in Toronto, Canada, and London's Stonewall Gala. In addition, the **Trock**s have given, or participated in special benefit performances for Connecticut Ballet Theater, Ballet Hawaii, Rochester City Ballet, Sadler's Wells Theater in London and the Gay and Lesbian Community Center and Young Audiences / Arts for Learning Organization, and the Ali Forney Center, benefiting homeless gay youths in New York City. In 2009, the **Trock**s gave a benefit performance for Thailand's Queen Sirikit's Scholarship Fund in Bangkok, which helps finances schooling for children of impoverished Thai families, and helped raise over four hundred thousand dollars.

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 **Trock**s' original purpose: to bring the pleasure of dance to the widest possible audience. They will, as they have done for thirty four 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.

Nadezhda Bogdownova 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?*

Katerina Bychkova, 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 Trockadero found her. Her brilliant technique has endeared her to several fans and some of the stage hands, too. Her motto is "a smile is better than talent." Her nickname is... well, never mind what her nickname is.

Lariska Dumbchenko. Before defecting to the West, Lariska's supreme agility aroused the interest of the Russian space program and in 1962 she became the first ballerina to be shot into orbit. Hurling through the stratosphere, she delivered handy make-up tips to an assembled crowd of celebrities back on Earth, including the now legendary ... "Whitney Houston, we have a problem..."

Nina Enimenimynimova's frail spiritual qualities have caused this elfin charmer to be likened to a lemon soufflé poised delicately on the brink of total collapse. Her adorably over-stretched tendons exude a childlike sweetness that belies her actual age.

Helen Highwaters, "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 nature smiled very kindly on Helen, she has chosen to explore the more dramatic aspects of ballet, causing one critic to rename her Giselle, "What's my Line?"

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

Sveltana Lofatkina. Lyrical, lissome, long-legged Sveltana, "The Chernobyl Cherub," has produced *frissons* in audiences on every continent but two with her ineffable delicacy and refinement. This limber gamine has captivated hearts since her auspicious debut as Talyusha, the Left Nostril, in the ballet drawn from *The Nose* by N. Gogol. She is renowned for her portrayal of sensitive tortured neurotic ladies and other kvetches.

Ida Nevasayneva, socialist Real ballerina of the working peoples everywhere, comes flushed from her triumphs at the Varna Festival, where she was awarded a specially created plastic medal for Bad Taste. Comrade Ida became known as a heroine of the Revolution when, after effortlessly boureeing through a mine field, she lobbed a loaded toeshoe into a capitalist bank.

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MEET THE ARTISTS, *continued from page 15*

Maria Paranova's remarkable life story, only now coming to light after 19 dark years in near hopeless conviction that she was Mamie Eisenhower, will never fully be told. The discovery of her true identity (at a Republican fundraiser in Chicago) brought her to the attention of the Trockadero where she is slowly recovering her technical powers.

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 later.

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 said nothing, however.

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

Minnie Van Driver. Always running from 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.

Yakatarina Verbosovich. Despite possessing a walk-in wardrobe so large that it has its own post code, Yakatarina remains a true ballerina

of the people. Indeed, she is so loved in her native Russia that in 1993 the grateful citizens of Minsk awarded her the key to the city. That might well have remained the "golden moment" of this great ballerina's career had they not subsequently changed the locks.

Vanya Verikosa, the hardest working living ballerina, has survived 3 revolutions, 2 counter-insurgencies and a Transit strike. Her most unforgettable portrayal was the title role of "Godzilla in Croise," praise for which was unanimous, not undue to the lengthy hospitalization required by certain hostile journalists.

Giuseppina Zambellini created many original roles in St. Petersburg where she was the last of a long line of Italian *etoiles* 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. Zambellini's jealous scenes over the publicity given to these elephants and their ensuing popularity with the public, caused numerous problems. She subsequently refused to appear again in this role.

Jacques d'Ambrosia, was originally trained as an astronaut before entering the world of ballet. Strong but flexible, good natured but dedicated, sensible but given to unbelievable flights of fantastic behavior, Mr. d'Ambrosia is an expert on recovering from ballet injuries (including the dreaded "Pavlova's clavicle"). The list of great ballerinas he has danced with is as long as the list of great ballerinas who will never dance with him again.

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

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MEET THE ARTISTS, *continued from page 16*

Pepe Dufka. The ballet world was rocked to its foundations last month when Pepe Dufka sued 182 of New York's most ardent ballet lovers for loss of earnings. Mr. Dufka claims that nineteen years of constant exposure to rotten fruit and vegetables has led to painful and prolonged bouts of leafmould, cabbage root fly, and bottom end rot. Sadly, this historic court case comes too late for a former colleague, whose legs were recently crushed by a genetically modified avocado and he will never dance again.

Ketevan Iosifidi 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 had already trained many able dancers. As an artist in the classical, heroic, tragical mold, young Ketevan wrenched the heart of all who saw him dance Harlene, the Goat Roper in *The Best Little Dacha in Sverdlovsk*.

The Legupski Brothers. Dimitri, Ivan, Marat and Vladimir are not really brothers, nor are their names really Dimitri, Ivan, Marat or 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.

Tino Xirau Lopez, a disciple of the Great Panjandrums, is the world's foremost exponent of "do it" Romanticism. His style becomes a great foil to the "go for it" approach of many of today's leading ballerinas, especially in the art of the *Pas De Deux*.

R.M. ("Prince") Myshkin. Mongolian-born, Cream of the Tartars, the artist formerly know as Prince Myshkin, electrified the world over a decade ago when he leapt Over The Wall or Under the Curtain, whichever came first. Since his arrival in the West, Myshkin's mercurial charm has quickened

pulses, bruised shins, and caused gasps of disbelief. Although the current tour marks Myshkin's American debut, the sovereign of the Steppes has already created a reputation abroad, where he is not expected to return. Recipient of many rewards since his days at the prestigious Young Pioneer's Academy of Tashkent, he was most recently named People's Artist of the Komsomol Prospekt with Pirozhki. Myshkin, the beau ideal, brings dignity, restraint, elegance, reserve and pep to his roles, and will soon be seen as the entire cast of *The Little Troika That Could*.

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

Velour Pilleaux, whose political adaptability saw him through two world wars and numerous police actions, comes to America in conjunction with the release of his tenth cookbook, *Ma Brie*. When asked by an American reporter to describe his most exciting experience in ballet, M. Pilleaux referred to pages 48-55: the night he danced the Rose Adagio (*en travesti*) in Buenos Aires with four political figures, the names of whom he assured us we would recognize.

Ashley Romanoff-Titwillow combines a refined Southern gentility with a full-bodied exoticism. The pert and dangerously attractive Mr. Romanoff-Titwillow extends his beautifully turned out leg across the Mason-Dixon line for the edification of Yankee audiences and to perhaps interest New York producers in his as yet unstaged ballet, *The South Will SousSous Again*.

Yuri Smirnov. At the age of sixteen, Yuri ran away from home and joined the Kirov

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MEET THE ARTISTS, *continued from page 21*

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.

Zapoi Valenki, 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.

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.

Andrei Verikose, the hardest working living premier danseur, has survived 3 revolutions, 2 counter-insurgencies and a Transit strike. His most unforgettable portrayal was the title role of "Godzilla in Croise," praise for which was unanimous, not undue to the lengthy hospitalization required by certain hostile journalists.

LES BALLETS TROCKADERO DE MONTE CARLO
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THE DANCERS

<i>Olga Supphozova and Yuri Smirnov</i>	Robert Carter
<i>Marina Plezegetovstageskaya and Vladimir Legupski</i>	Roberto Forleo (on leave)
<i>Colette Adae and Dimitri Legupski</i>	Claude Gamba
<i>Helen Highwaters and Jacques d'Ambrosia</i>	Calvin Gentry
<i>Ida Nevasayneva and Velour Pilleaux</i>	Paul Ghiselin
<i>Katarina Bychkova and Ashley Romanoff-Titwillow</i>	Joshua Grant
<i>Vanya Verikosa and Andrei Verikosa</i>	Brock Hayhoe
<i>Minnie van Driver and William Vanilla</i>	Joseph Jefferies
<i>Yakatarina Verbosovich and Roland Deaulin</i>	Chase Johnsey
<i>Nadezhda Bogdownova and Boris Nowitsky</i>	Christopher Lam
<i>Vera Tchumpakova and Tino Xirau Lopez</i>	Roberto Lara
<i>Giuseppina Zambellini and Ivan Legupski</i>	Davide Marongiu
<i>Sveltana Lofatkina and R.M. ("Prince") Mysbkin</i>	Fernando Medina Gallego
<i>Lariska Dumbchenko and Pepe Dufka</i>	Raffaele Morra
<i>Irina Kolesterolikova and Marat Legupski</i>	Giovanni Ravelo
<i>Maria Paranova and Zapoi Valenki</i>	Or Sagi
<i>Nina Enimenimynimova and Ketevan Isidfidi</i>	Long Zou

COMPANY STAFF

General Director	<i>Eugene McDougle</i>
Artistic Director	<i>Tory Dobrin</i>
Associate Director / Production Manager	<i>Isabel Martinez Rivera</i>
Ballet Master	<i>Paul Ghiselin</i>
Ballet Mistress	<i>Iliana Lopez</i>
Associate Production Manager	<i>Kirsten Leon</i>
Lighting Supervisor	<i>Paul Frydrychowski</i>

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COMPANY STAFF *(continued)*

Costume Coordinator.....	<i>Christopher Vergara</i>
Costume Designer (emeritus).....	<i>Mike Gonzales</i>
Company Archivist (emeritus).....	<i>Anne Dore Davids</i>
Stylistic Guru.....	<i>Marius Petipa</i>
Program Notes.....	<i>P. Anastos, et. al.</i>
Computer Consultant.....	<i>Jeffrey Shaw</i>
Orthopedic Consultant.....	<i>Dr. David S. Weiss</i>
Photographer.....	<i>Sascha Vaughan</i>

LES BALLETS TROCKADERO DE MONTE CARLO, Inc. is a nonprofit dance company chartered by the State of New York. Eugene McDougle, president; Lucille Lewis Johnson, vice-president; Vaughan de Kirby, vice-president; Tory Dobrin, secretary/treasurer. All contributions are tax-deductible as provided by law.

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Web Site Designed by Steven Sunderland
Music for Swan Lake, Go for Barocco and Paquita
conducted by Pierre Michel Durand
with the Czech Philharmonic Chamber Orchestra, Pavel Prantl, Leader

The Trocks rehearse in New York City at
the NEW 42ND STREET STUDIOS and CITY CENTER STUDIOS

COMPANY BIOGRAPHIES

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

ROBERTO FORLEO. (on leave) Birthplace: Bari, Italy. Training: Scuola di Balletto Classico Cose-Stafanesco, Rudra Bejart. Joined Trockadero: December 2008. Previous Companies: Grupo Corpo (Brazil), Bejart Ballet (Lausanne), Rambert Dance Company, Ballet Biarritz, La Parenthese.

CLAUDE GAMBA. Birthplace: Nice, France. Training: Paris Opera Ballet School, Rosella Hightower School of Dance. Joined Trockadero: August 2008. Previous Companies: Nice Opera Ballet, Paris Opera Ballet, Zurich Opera Ballet, La Scala Opera Ballet, Les Ballets de Monte Carlo.

CALVIN GENTRY. Birthplace: Clarkston, Georgia. Training: Atlanta Ballet School, School of American Ballet. Joined Trockadero: December 2006. Previous Companies: Atlanta Ballet, Ballethnic.

PAUL GHISELIN. Birthplace: Chapel Hill, North Carolina. Training: Tidewater Ballet Academy, Joffrey Ballet School. Joined Trockadero: May 1995. Previous Companies: Ohio Ballet, Festival Ballet of Rhode Island.

JOSHUA GRANT. Birthplace: Americus, Georgia. Training: Pacific Northwest Ballet School, The Harid Conservatory. Joined Trockadero: May 2006. Previous Companies: Pacific Northwest Ballet, National Ballet of Canada.

BROCK HAYHOE. Birthplace: Toronto, Canada. Training: National Ballet of Canada School. Joined Trockadero: May 2008. Previous Companies: Cape Town City Ballet.

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COMPANY BIOGRAPHIES *(continued)*

JOSEPH JEFFERIES. Birthplace: Caldwell, Idaho. Training: Ballet Yuma, Harid Conservatory, Pittsburgh Ballet Theatre. Joined Trockadero: May 2003. Previous Companies: Ballet Arizona, Ballet Memphis.

CHASE JOHNSEY. Birthplace: Winter Haven, Florida. Training: Harrison Arts Center, Virginia School of the Arts. Joined Trockadero: April 2004. Previous Company: Florida Dance Theatre.

CHRISTOPHER LAM. Birthplace: Brisbane, Australia. Training: Betsy Sawyer's School of Dance, Australian Ballet School. Joined Trockadero: May 2007. Previous companies: The Australian Ballet, Ballet du Grand Theatre de Geneve, Gotheburg Ballet, Croatian National Ballet, Les Grands Ballets Canadien de Montreal.

ROBERTO LARA. Birthplace: Mexico City, Mexico. Training: National School of Classic Dance. Joined Trockadero: December 2006. Previous Company: National Dance Company of Mexico.

DAVIDE MARONGIU. Birthplace: Cagliari, Italy. Training: English National Ballet School, American Ballet Theater School. Joined Trockadero: May 2005.

FERNANDO MEDINA GALLEGU. Birthplace: Madrid, Spain. Training: Rudra Bejart School (Lausanne), Escuela Victor Ullate (Madrid). Joined Trockadero: December 1998. Previous Companies: Classical Ballet of Barcelona, Basler Ballet, Introdans, Ballet de L'Opera de Nice.

RAFFAELE MORRA. Birthplace: Fossano, Italy. Training: Estudio de Danzas (Mirta & Marcelo Aulicio), Accademia Regionale di Danza del Teatro Nuovo di Torino. Joined Trockadero: May 2001. Previous Company: Compagnia di Danza Teatro Nuovo di Torino.

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.

ORSAGI. Birthplace: Kfar Aza, Israel. Training: Shahar Ha Negev Dance School. Joined Trockadero: April 2004. Previous Companies: Kibbutz Contemporary Dance Company, La Companiya de Dansa de Neo Classical de Catalunia.

LONG ZOU. Birthplace: Li Ling, China. Training: Central School of Ballet (London), Guangzhou Art School. Joined Trockadero: May 2009. Previous Companies: Ballet Central (UK), Guangzhou Ballet.

DRA: Dancers Responding to AIDS

AIDS has devastated every community...and the dance community has been struck particularly hard. We know that you, as audience members, are moved by the gifted individuals who dance their hearts out for you on this stage; but there are dancers who cannot grace this stage and touch your hearts anymore — dancers whose careers were cut short by HIV/AIDS.

Dancers Responding to Aids is a vital fundraising program of Broadway Cares/Equity Fights AIDS. Our goal is to mitigate the suffering of individuals in the dance industry affected by HIV/AIDS by providing direct financial support for living expenses.

Those living with the disease need our help! DRA is asking for your contribution -- any amount you can give will be deeply appreciated! On behalf of all the people we help, thank you for your support!

DRA is grateful for the support of LES BALLETS TROCKADERO DE MONTE CARLO. We hope you enjoy this performance.

For more information or to make a donation, please contact: Dancers Responding to AIDS c/o Broadway Cares/Equity Fights AIDS, 165 West 46th Street, #1300, New York, NY 10036.

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Lori James..... *Director of Finance & Guest Relations*
Trent Downing..... *Technical Director*
Dave Gruzin..... *Theatre Technician II*
Joy Juan..... *Guest Relations Manager*
Gary Peoples..... *Theatre Technician II*
Shaun Sewell..... *Director of Marketing & Patron Services*
Corinne Wurm..... *Administrative Assistant*
Joseph Webb..... *Theatre Technician I*
Nick Runion..... *Theatre Technician I*
Dale Baker..... *House Manager*
Jon Goodman..... *Assistant Bar Manager*
Whitney Goodman..... *Assistant House Manager*
Marilyn Raines..... *House Manager*
Connie Williams..... *House Manager*
Jeffrey K. Koep, Ph.D..... *Dean, College of Fine Arts*
Jennifer Vaughan (College of Fine Arts)..... *Director of Public Relations*

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City of Henderson Department of Cultural Arts and Tourism

Spring 2010

Sons of Erin St. Patrick's Day Parade & Festival
March 11-14 • Parade - March 13 at 10am
Henderson Events Plaza • Free Admission
Celebrate the luck of the Irish with a parade, festive entertainment, carnival, rides and more.




Henderson Symphony Orchestra
March 28 at 2pm • Henderson Pavilion • Free Admission
Winners from the Young Artists Competition will perform with the Henderson Symphony Orchestra.

ArtBeat presented by 
Lucy Walsh
April 9 • Pre-Show at 7pm • Concert at 8pm • Henderson Events Plaza • Free Admission
Lucy Walsh, the daughter of Eagles' guitarist Joe Walsh, will take the present beautiful ballads and spectacular melodies.





Tour de Cure
April 10 at 7am • Henderson Events Plaza • Free Admission
American Diabetes Association's signature cycling event and fundraiser. Tour de Cure is open to all ages and individuals or teams who will participate in either the 25K, 50K or 100K route.

ArtBeat presented by 
Jon Schmidt
April 16 • Pre-Show at 7pm • Concert at 8pm • Henderson Events Plaza • Free Admission
New Age pianist Jon Schmidt will amaze audiences with his powerful and exhilarating music.

Henderson Heritage Parade & Festival
April 17 from 8pm-7pm • Parade at 10am • Henderson Events Plaza • Free Admission
Commemorate the City of Henderson's rich traditions and vitality with a parade, live entertainment, fun activities and more.

Missoula Children's Theatre
April 17 & 24 from 3pm & 7pm • Location TBD • Tickets: \$5-\$8
Local children star in a production of *Robinson Crusoe*.

ArtBeat presented by 
Chuck Mead
April 23 • Pre-Show at 7pm • Concert at 8pm • Henderson Events Plaza • Free Admission
Chuck combines the infectious sounds of Country, Folk and Rock music.

ArtBeat presented by 
Tony Scodwell's Big Band
April 30 • Pre-Show at 7pm • Concert at 8pm • Henderson Events Plaza • Free Admission
This big band of amazing musicians will create a sound reminiscent of such greats as Frank Sinatra, Tony Bennett and Stan Kenton.



ArtFest of Henderson
May 8 - 9 from 10am - 5pm • Henderson Events Plaza • Free Admission
Spend Mother's Day weekend admiring beautiful artwork from over 200 select artisans from across the nation, live entertainment and other fun activities.

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Box Office Hours:

Monday - Friday, 10 a.m. - 6 p.m.

Saturday 10 a.m. - 4 p.m.

One hour before performances (windows only)

Phone: (702) 895-ARTS (2787)

(24-hr. information and ticket purchases during box office hours)

Web: <http://pac.unlv.edu>

Ticket Sales and Exchanges: Major credit cards accepted. Please check all tickets, dates, and times before leaving the window as there are no refunds or exchanges.

Late Seating: All performances begin promptly. Latecomers may not be seated until an appropriate pause in the program as designated by the management/artist.

Wheelchair Patrons: Please advise the Box Office of your seating needs when purchasing tickets and inform the House Manager upon your arrival at the Hall for assistance.

Emergency Calls: Physicians and other patrons expecting emergency calls should leave their seat location with the House Manager in the lobby.

Quiet... Please: Watches, pagers, and cell phones are distracting; please turn them off during the performance. Please unwrap candy prior to the performance. During musical performances, hold all applause until the end of the entire piece.

Smoking: Strictly prohibited in all university facilities including lobbies and restrooms.

Cameras and Recorders: The use of cameras or recording equipment in the theatre during performances is strictly prohibited. Please check any cameras or recorders with the House Manager in the lobby.

Refreshments: Available in the lobby of the Artemus W. Ham Concert Hall. Refreshments are permitted in the lobby only.

In Case of Emergency: In the event it becomes necessary to evacuate the theatre due to an emergency, please proceed in orderly manner to the exit nearest your seat and away from the theatre.

Assistive Listening Devices: Available upon request from an usher.

Sign Language Interpretation: Available with 72 hours advance notice of the performance. Please contact the Box Office for assistance.

Program Changes: Due to the nature of the performing arts, all programs are subject to change without notice.

Performing Arts Center
UNIVERSITY OF NEVADA LAS VEGAS

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Arts Supporters are those donors who give annually to the UNLV Performing Arts Center to help us present world-class artists to the thousands of people who attend our performances each year. They have our gratitude. To donate (or for corrections to your listing below), call Lori James, Director of Finance & Guest Relations, at (702) 895-4711.

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introduction to the arts

The Performing Arts Center gratefully acknowledges the support of the Alfred and Marjorie Rappaport Foundation.

The Alfred and Marjorie Rappaport Foundation knows that exposing school-age children to the powerful experiences the arts can provide helps build future arts audiences, so they established the Introduction to the Arts Program in 1997. Through this program, the UNLV College of Fine Arts and the UNLV Performing Arts Center help enrich our community by offering free admission to public and private school students. In the 11-year history of the program, nearly 22,000 students have attended the premier cultural events offered at the Artemus W. Ham Concert Hall.

If you're a teacher and would like more information about the program, please contact Lori James, Director of Finance and Guest Relations at (702) 895-4711. We invite you to join the Rappaport Foundation in investing in this inspirational program. For more information about donating, contact the College of Fine Arts at (702) 895-4210.