

THE PHIL  
PROGRAM

Les Ballets Trockadero  
de Monte Carlo™



*The Dying Swan*  
Photo: Sascha Vaughn

February 2, 2010



PHILHARMONIC CENTER *for the ARTS*®

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**LES BALLETS TROCKADERO  
DE MONTE CARLO™**

*featuring*

Colette Adae Nadezhda Bogdownova Katerina Bychkova  
Minnie van Driver Lariska Dumbchenko Nina Enimenimynimova  
Helen Highwaters Irina Kolesterolikova  
Sveltlana Lofatkina Ida Nevasayneva Maria Paranova  
Marina Plezegetovstageskaya Olga Supphozova  
Vera Tchumpakova Yakatarina Verbosovich  
Vanya Verikosa Giuseppina Zambellini

*and*

Jacques d'Ambrosia Roland Deaulin Pepe Dufka  
Ketevan Iosifidi Dimitri Legupski Ivan Legupski  
Marat Legupski Vladimir Legupski Tino Xirau Lopez  
R.M. ("Prince") Myshkin Boris Nowitsky Velour Pilleaux  
Ashley Romanoff-Titwillow Yuri Smirnov  
Zapoi Valenki William Vanilla Andrei Verikose

EUGENE McDOUGLE, *general director*

TORY DOBRIN, *artistic director*

ISABEL MARTINEZ RIVERA, *associate director*

*Program subject to change without notice.*

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## THE PROGRAM AND CASTING

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### *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 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: 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 Enimeniymynimova, Helen Highwaters,  
Irina Kolesteroliknova, Maria Paranova, Marina Plezegetovstageskayaa,  
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)*

# THE PROGRAM AND CASTING

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## *Patterns in Space*

**Choreography After:** Merce Cunningham

**Taped Music By:** Andrew Franck

**Live Music After:** John Cage

**Costumes By:** Ken B. Usbin

**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

A post-modern dance movement essay.

Maria Paranova, 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.

Katarina Bychkova

Ketevan Iosifidi

with

Corps de Ballet

# THE PROGRAM AND CASTING

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## *Majisimas*

**Music By:** Jules Massenet

**Staged and with additional Choreography By:** Raffaele Morra

**Costumes By:** Christopher Anthony Vergara

**Lighting By:** Jax Messenger

The music for *Majisimas*, which occurs in the second act of the 1885 opera *El Cid*, provides the opportunity for a seductive, exotic and Spanish-flavored demonstration of the intricate beauty of classical ballet technique.

Olga Supphozova and Boris Nowitsky

Sveltlana Lofatkina

Lariska Dumbchenko and Helen Highwaters

Ashley Romanoff-Titwillow, William Vanilla, Tino Xirau Lopez

with

Corps de Ballet

## ABOUT THE COMPANY

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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*, a BBC Omnibus special on the world of ballet hosted by Jennifer Saunders and 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 in a segment of *Nightline* in December 2008. Several performances were taped by a consortium of Dutch, French and Japanese television networks at the Maison de la Danse in Lyon, France, for worldwide broadcast and DVD distribution. Awards that the Trocks 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 Trocks appeared at the 80th anniversary Royal Variety Performance, in aid of the Entertainment Artists' Benevolent Fund, in London, in the presence of members from the British Royal Family.

The Trocks' numerous tours have been both popular and critical successes – their frenzied annual schedule has included seven tours to Australia and New Zealand, 25 to Japan (where their annual summer tours have created a nationwide cult following and a fan club), 10 to South America, three tours to South Africa and 61 tours of Europe. In the United States, the Company has become a

## ABOUT THE COMPANY

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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 Theatre), 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 Trocks 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 Trocks gave a benefit performance for Thailand's Queen Sirikit's Scholarship Fund in Bangkok, which helps finance schooling for children of impoverished Thai families, and helped to raise over 400 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 Trocks' original purpose: to bring the pleasure of dance to the widest possible audience. They will, as they have done for 34 years, "Keep on Trockin'."

## MEET THE ARTISTS

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**COLETTE ADAE** was orphaned at the age of 3 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 bopshibop shibop?

**KATARINA 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 at the Maryinsky Theatre, St. Petersburg, was marred by her overzealous grand jete 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.

**SVELTLANA LOFATKINA**. Lyrical, lissome, long-legged Svetlana, "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.

## MEET THE ARTISTS

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**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 2 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 world wide 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 three revolutions, two 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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**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. Dufka claims that 19 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 Tockadero 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 jete... 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 known 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 defective Russian male stars, he left the motherland for purely capitalistic reasons. Amazingly, between his appearances on television and Broadway, in movies, commercials, magazines and special events, 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 10th cookbook, *Ma Brie*. When asked by an American reporter to describe his most exciting experience in ballet, 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 Sous Sous Again*.

**YURI SMIRNOV.** At the age of 16, Yuri ran away from home and joined the Kirov Opera because he thought Borodin was a prescription barbiturate. Luckily for the Tock-

## MEET THE ARTISTS

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adero, 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 three revolutions, two 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.

## COMPANY BIOGRAPHIES

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**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.

**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 Dance Company: Florida Dance Theatre.

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**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.** (*on leave*) 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 Theatre School. Joined Trockadero: May 2005.

**FERNANDO MEDINA GALLEG0.** 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.

**OR SAGI.** Birthplace: Kfar Aza, Israel. Training: Shahaar Ha Negev Dance School. Joined Trockadero: April 2004. Previous Companies: Kibbutz Contemporary Dance Company, La Companiya de Dansa de Neo Classical de Catalonia.

**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.

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## **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 City, New York 10036  
Phone: 212-840-0770 Fax: 212-840-0551

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## THE DANCERS

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

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## COMPANY STAFF

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General Director .....	Eugene McDougale
Artistic Director .....	Tory Dobrin
Associate Director / Production Manager .....	Isabel Martinez Rivera
Ballet Master .....	Paul Ghiselin
Ballet Mistress .....	Iliana Lopez
Associate Production Manager .....	Kirsten Leon
Lighting Supervisors .....	Paul Frydrychowski
Wardrobe Supervisor.....	Jennifer Ladd
Costume Designer (emeritus) .....	Mike Gonzales
Company Archivist (emeritus) .....	Anne Dore Davids
Stylistic Guru .....	Marius Petipa
Program Notes .....	P. Anastos, et. al.
Computer Consultant .....	Jeffrey Shaw
Orthopedic Consultant .....	Dr. David S. Weiss
Photographer .....	Sascha Vaughan

# SPECIAL THANKS TO DANCEMAKERS

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## SOLOISTS (\$2,500+)

Chuck & Sandy Abookire  
John Scot Mueller  
Richard L. Tooke & Charles L. Marshall, Jr.

## CHOREOGRAPHERS (\$1,500-\$2,499)

Mrs. Beverly J. Bystricky	Joan K. Rodger
Kathleen & Ronald Jackson	Judith & John Stang
Dr. Chris Papadopoulos	Nancy W. Woltz

## PRINCIPALS (\$500-\$1,499)

Susan & Bill Asmundson	Judy & John Hushon	Dr. & Mrs. Theodore Robinson
Melanie & Charles Barry	Charlotte & Norman Kaplan	Linda & Sid Sapakie
Christine M. Brown	Christina & Paul Kardon	Glenn R. Scharfenorth
Alice Childs	Mr. & Mrs. Frank L. Klapperich, Jr.	Debby & John Schork
Mr. & Mrs. James P. Cleaver, Jr.	Dr. Jeff Larkin & R. L. Nardi	Nancy F. Seeley
Tom & Sylvia Coppens	Delores & Sheldon Levin	Mr. & Mrs. John D. Simms/ Simms Family Fdn.
Stephen & Bonnie Crosby	J. Roland "Jack" Lieber	Cindy & Ed Stegemann
Dr. Cross & Dr. Grossman	Robert & Patricia Ludlow	Elizabeth Steiner
Dr. & Mrs. Dean S. Edmonds, Jr.	Janet Markel & Barry Lhorner	Dr. & Mrs. M. Eugene Tardy, Jr.
Mr. & Mrs. J. Byron Felter, Jr.	Jean & Joseph H. McCarthy	Suzanne L. Thurston
James & Moira Fennessey	Ruth M. McNeal	Mr. & Mrs. Dirk VanDeMark
Helen (Cappy) Feuer	Stefanie S. Nelson	Andrew & Theana Vavasis
Margaret & Jim Fleck	Vilma Novak	Tom & Sis Whennen
Denise M. Generous	Bill & Bernice Pescosolido	Mrs. Nancy Grandis White
Mr. & Mrs. John R. Gilman	Steve & Helice Picheny	Madeline & Harold Wohl
Celia B. Griese'	Eugene & Renee Raggio	Barbara Novak Worfel
Bill & Ann Hoffman	Mrs. Pauline R. Riemer	

## DANCERS (\$250-\$499)

Nancy Bogart-Thorpe	Frank J. Morgan
Barb & Stu Bulmash	Lyn & Doug Nestler
Helena Lynn Caruso	Anne Palmer
Carol Conway	Louis F. Parker
Thomas & Charlene Cusick	Mr. & Mrs. John M. Pepe
Don & April Garrett	Jean Scholtens
Patricia R. Gorman	Mary Lou Sheaf
Anne Hanford & Michael Putziger	Mr. & Mrs. Nazaro Simonelli
Jackie & George Hargreaves	Floyd & Jane Smith
Sandra Hesse	Mrs. Loretta Howard Sturgis
Robert & Norma Hoaglund	Jean W. Sullivan
Martha & Pierre Holloway	Mr. & Mrs. Joseph Tranchina
Nancy W. D. Johnstone	Leanne F. Trout
Mr. & Mrs. K. H. Jones	Kathryn & Barry Wagner
Peter S. & Marcia M. Kelley	Mrs. Eleanor M. Wilson
Peter & Anne Klein	Morris & Shirley Zimmerman
Carole L. Mendelsohn	