

Les Ballets
TROCKADERO
de Monte Carlo

FEB 11



2022-23 SEASON

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889



UPCOMING EVENTS

Tank and The Bangas

FEB 18

Obsessed Presents The Bald and the Beautiful with Trixie Mattel and Katya Zamo

FEB 23

Alvin Ailey American Dance Theater

MAR 8-12

Lettuce

MAR 25

National Geographic Live — How to Clone a Mammoth

MAR 26

Shen Yun

APR 6-9

American Ballet Theatre

APR 14-16

Dorrance Dance, Trinity Irish Dance Company, M.A.D.D. Rhythms

APR 22

National Geographic Live — Coral Kingdom and Empires of Ice

APR 30

The Batman In Concert

MAY 6

AuditoriumTheatre.org | 312.341.2300

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

50 East Ida B. Wells Drive | Chicago, IL

Welcome Letter

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

Dear Friends,

Happy New Year!

As the calendar turns over to a new year, we reflect on another year in the significant history of our landmark Auditorium Theatre. While we honor this storied legacy, the new year also rightly focuses our vision of future service to Chicagoland.

For the second half of our season, we are proud to expand our programming further than ever before! We have three **Global Dance** companies gracing our stage, a full **National Geographic Live** program with the explorers themselves, as well as two more **Chicago Dance** performances including the much-anticipated triple threat engagement with Dorrance Dance, Trinity Irish Dance Company, and M.A.D.D. Rhythms!

We are excited to add to our offerings special upcoming performances featuring two Grammy-nominated artists and the **Chicago Philharmonic!** Break-through artists **Tank and The Bangas** will be at the Auditorium on February 18 and **Lettuce** joins us on March 25. These special one-night-only performances highlight our ever-growing relationships with the Chicago community and our dedicated mission to bring you the best in dance, music, comedy, and more!

Let's continue to lift ourselves from the mire of isolation that we all experienced and trade up for the perspective of community and an inspiring expression of shared hope that only the performing arts can provide. Go live!

ENJOY THE SHOW!



Rich Regan
Chief Executive Officer



Thomas R. Baryl
Chair, Auditorium Theatre Board of Directors

Auditorium Theatre

Venue Policies & Amenities

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

BABY CHANGING TABLES are located in both the men's and women's restrooms, located in the Lower Level and on Level 3 of the Theatre.

CHILDREN: All guests must have a ticket for entry, and in all instances, babies in arms are not permitted. It is the sole responsibility of the parent or guardian to research and judge the content of a performance as appropriate for their child's age and level of maturity. There is no official rating system for live performance.

COAT CHECK is located between Aisle 2 and Aisle 3 in the Main Floor Lobby. Please note that our Coat Check only accepts credit card transactions. The Coat Check also features complimentary seat cushions/booster seats, disposable ear plugs, and assisted listening devices.

ELECTRONICS, PHOTOGRAPHY, AND VIDEO: Please turn off ALL electronic devices that may ring, beep, vibrate, or otherwise produce a sound that may disrupt performances. The use of video, photography, or any other recording devices is strictly prohibited during performances.

EMERGENCY EXIT: Please take a moment to locate the nearest emergency exit closet to your seating area. In the unlikely event of an emergency, please remain calm, and follow the instructions from the Auditorium Theatre team members.

FILMING NOTICE: Please be aware there may be video recording and/or photography of audience members taking place throughout the day. By entering the theatre, you consent to your voice, name, image, and/or likeness being used, without compensation, by the Auditorium Theatre, in any medium of publicity or advertising, and you release the Auditorium Theatre, its members, agents, employees, and board from any liability.

FIREARMS: In compliance with the Illinois Firearms Concealed Carry Act, the Auditorium Theatre prohibits the carrying of weapons of any kind in the theatre and on theatre property.

FIRST AID SERVICES: In the event you require medical assistance, please see an Auditorium Theatre team member.

FOOD & BEVERAGE: Concessions are open on the Main Floor Lobby for all performances. Additional concession locations will be open throughout the Theatre lobbies for certain performances. Outside food and beverages are

not allowed inside the building. Please note that our Coat Check, Merchandise, and Concession locations only accept credit card transactions.

HEALTH SAFETY: Our priority is the safety and comfort of all our guests in our theatre. To find out more information and for the most up to date protocols for our venue and your specific event, please check the Safety Page on the Auditorium Theatre website at auditoriumtheatre.org

LATE SEATING: The Auditorium Theatre has a strict policy of no late seating. Guests arriving after a performance has begun, or leaving the seating area for any reason, will be seated in a designated section and may take their ticketed seats at intermission, if applicable. For further information regarding late seating policies for your specific event, please see any Auditorium Theatre team member.

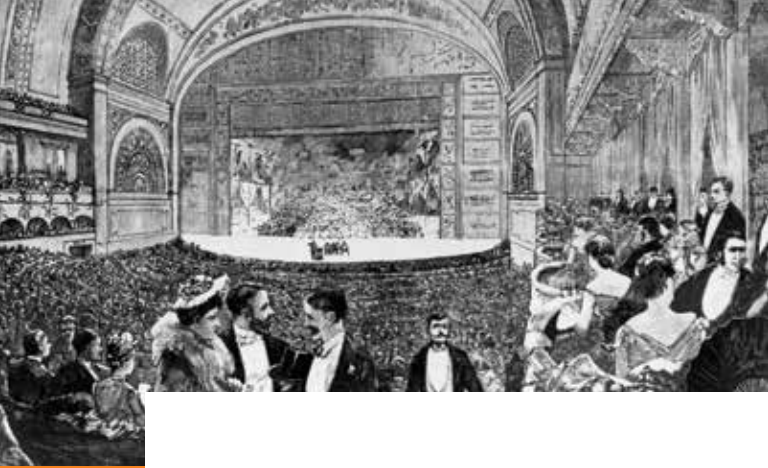
LOST AND FOUND: Found articles should be left with any Auditorium Theatre team member. To determine whether a personal article has been turned in to the Lost and Found, please call 312.341.2300. Any items lost or presumed stolen are not the responsibility of the Auditorium Theatre. Lost and Found items will be held on-site for 30 days only.

PROHIBITED ITEMS: Cameras (photo or video), professional camera equipment (tripods, monopods, etc.) and/or audio recording equipment of any kind are NOT permitted in the theatre during an event. In addition: firearms, weapons of any kind, large bags, backpacks, outside food and drinks, helium balloons, bullhorns or noisemakers, gifts, costumes, masks covering face, confetti or glitter, UAVs/drones, hover boards, luggage, signs of any type, and other items deemed unsafe by management are prohibited.

RESTROOMS/ACCESSIBLE RESTROOMS are located on the Main Floor, Lower Level, and Level 3 of the Theatre. There are 2 accessible gender-neutral restrooms located in the Southwest corner of the Main Lobby and 2 additional accessible gender-neutral restrooms located on Level 3 of the Theatre.

SECURITY: Upon arrival, all guests will be required to follow all security protocols and screenings, which may include walk through metal detectors and/or handheld wands in order to gain access into the venue.

SMOKING of any kind, including e-cigarettes and vaporizers, is strictly prohibited inside the theatre and within 25 feet of any entrances.



133 YEARS OF HISTORY AND COUNTING!

Designed by **Louis Sullivan** and **Dankmar Adler** at the behest of Chicago businessman Ferdinand Peck, the theatre was immediately hailed as one of the most beautiful venues in the world, with its gilded elegance, graceful design and perfect acoustics. Architectural giant Frank Lloyd Wright, who for one of his first jobs served as a draftsman on the project, would later note the Auditorium is: "The greatest room for music and opera in the world—bar none."

During its early decades, the Auditorium stage was the venue of choice for leading entertainers of the era, including **John Philip Sousa** and **Sarah Bernhardt**, as well as political figures including **Theodore Roosevelt**, **Franklin D. Roosevelt**, and **Booker T. Washington**. It also played host to not only operas and orchestras, but indoor baseball games, as well as a bowling alley while acting as a **Servicemen's Center** during WWII.

Since the late 1960s, the Auditorium earned a reputation as Chicago's home for music superstars, world premier dance companies, and even Broadway musicals!

We are a theatre that endures. To this day, the staff and Board of the Auditorium Theatre continue to preserve and restore this treasured building. Typically, more than 250 performances and events attract **over a quarter of a million people every year** to Chicago's landmark theatre, making it a true staple in Chicago and the rest of the world.

2021-22 SEASON IMPACT

ON OUR STAGE

- **24** Cultures + countries represented
- **179** In-person performances + events
- **1,446** Paid artists + theatre professionals
- **106,016** Audience members + counting!

IN OUR COMMUNITY

- **5** Signature education + outreach programs
- **41** Neighborhoods reached
- **954** People strengthened their communities through the performing arts

1889

Auditorium Theatre officially opened

1893

US Congress decision to host World's Fair in Chicago

1945

Post WW II closes our doors

1960s

Beatrice Spachner: renovate and restore!

1967

Re-opening night performance

1975

Declared a National Historic Landmark

2020

Covid-19 pandemic closes Auditorium's doors

2021

Reopened after 600 days with a record-breaking season!

And beyond!

Home for the best variety of entertainment and your memories!

Auditorium Theatre

Staff and Board Members

AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

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The Auditorium Theatre is proud to acknowledge the following institutional partners for their generous support. Corporate, foundation, and government relationships are integral to the success of the Auditorium's work on stage and in the community. This list is reflective of support from October 1, 2021 through November 6, 2022.



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Our In-Kind Partners



Tank and The Bangas

FEBRUARY 18



CONCERT SERIES WITH CHICAGO PHILHARMONIC



AUDITORIUM THEATRE
CHICAGO'S LANDMARK STAGE EST. 1889

AuditoriumTheatre.org | 312.341.2300

2022-23 SEASON SPONSORS

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PALMERHOUSE
A HILTON HOTEL

Official Hotel Partner



2 SHOWS!

2 GRAMMY-
NOMINATED
ARTISTS!

2 TIMES THE
GROOVE!

Lettuce

MARCH 25

AUDITORIUM THEATRE CHICAGO'S LANDMARK STAGE EST. 1889

PRESENTS

Les Ballets TROCKADERO de Monte Carlo

Saturday, February 11, 2023 at 7:30PM

FEATURING

Colette Adae | Ludmila Beaulemova
Maria Clubfoot | Holly Dey-Abroad | Nadia Doumiefeyva
Helen Highwaters | Elvira Khababgallina | Varvara Laptopova
Anyar Marx | Grunya Protazova | Eugenia Repelskii
Olga Supphozova | Maya Thickenthigya | Minnie van Driver

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

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2022-23 SERIES SPONSOR

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Global and Chicago Dance

LES BALLETS TROCKADERO

Denise Littlefield
Sobel
Presenting Sponsor

Robert Carter as Dying Swan, photo by Emma Kauldhar.

LES BALLETS TROCKADERO | 9

LES SYLPHIDES

Music by: Frederic Chopin
Staged for the Trockadero by: Alexandre Minz
Costumes by: Mike Gonzales, After Benois
Decor by: John Claassen
Lighting by: Kip Marsh

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

Nocturne, Op. 32, No. 2
The Company

Valse, Op. 70, No. 1
Eugenia Repelskii

Prelude, Op. 28, No. 7
Elvira Khababgallina

Mazurka, Op. 67, No. 3
Nicholas Khachafallenjar

Mazurka, Op. 33, No. 3
Varvara Laptopova

Valse, Op. 64, No. 2.
Elvira Khababgallina and
Nicholas Khachafallenjar

Valse, Op. 18., No 1
The Company

INTERMISSION

Pas De Deux or Modern Work
to be Announced

Go for Barocco

Music by: J.S. Bach
Choreography by: Peter Anastos
Costumes by: Mike Gonzales
Lighting by: Kip Marsh

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

First Movement (Moderato)
Eugenia Repelskii and Helen Highwaters
With
Minnie van Driver, Ludmila Beaulemova, Maria Clubfoot, Grunya Protazova

Second Movement (Adagio)
Eugenia Repelskii and Helen Highwaters

Third Movement (Allegro)
ALL

INTERMISSION

Paquita

Music by: Ludwig Minkus
Choreography after: Marius Petipa
Staged by: Elena Kunikova
Costumes and Decor by: Mike Gonzales
Lighting by: Kip Marsh

Paquita is a superb example of the French style as it was exported to Saint Petersburg in the late 19th Century. *Paquita* was originally a ballet-pantomine in 2 acts, choreographed by Joseph Mazillier, to music by Ernest Deldevez. The story had a Spanish theme, with Carlotta Grisi (creator of *Giselle*) as a young woman kidnapped by gypsies, who saves a young and handsome officer from certain death. Premiering at the Paris Opera in 1846, the ballet was produced a year later in Russia by Marius Petipa. Petipa commissioned Ludwig Minkus, the composer of his two most recent successes (*Don Quixote* and *La Bayadere*) to write additional music in order to add a brilliant “divertissement” to Mazillier’s *Paquita*. Petipa choreographed for this a Pas de Trois and a Grand Pas de Deux in his characteristic style. These soon became the bravura highlights of the evening-to the point that they are the only fragments of *Paquita* that have been preserved. The dancers display a range of choreographic fireworks, which exploit the virtuoso possibilities of academic classical dance, enriched by the unexpected combinations of steps.

Ballerina and Cavalier
Nadia Doumiafeyva
With
Jacques d’Aniels

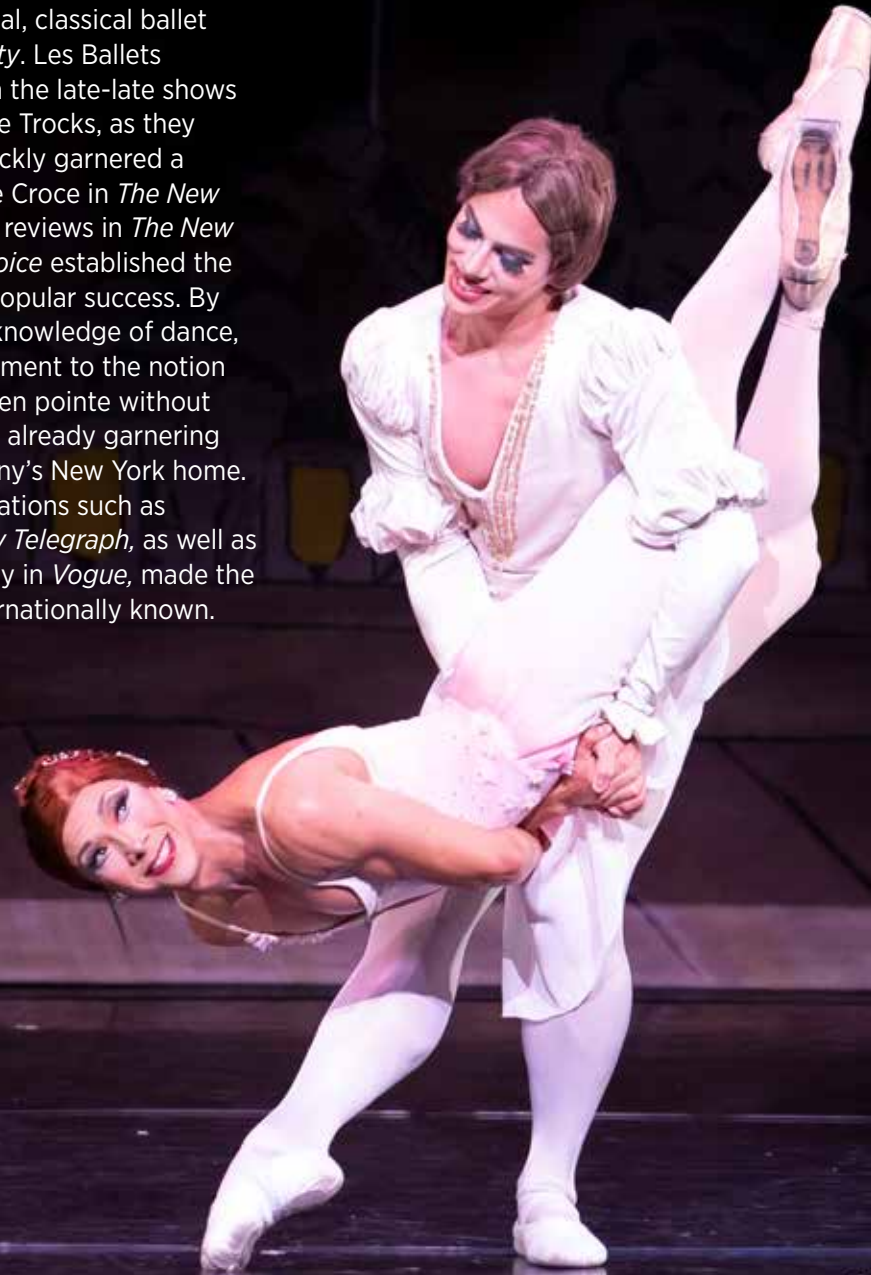
Variations:	
Variation 1	Maria Clubfoot
Variation 2	Minnie van Driver
Variation 3	Elvira Khababgallina
Variation 4	Ludmila Beaulemova
Variation 5	Varvara Laptopova
Variation 6	Nadia Doumiafeyva

Program subject to change without notice.

Company History

Les Ballets Trockadero de Monte Carlo

Les Ballets Trockadero de Monte Carlo was founded in 1974 by a group of ballet enthusiasts for the purpose of presenting a playful, entertaining view of traditional, classical ballet in parody form and *en travesty*. Les Ballets Trockadero first performed in the late-late shows in Off-Off Broadway lofts. The Trocks, as they are affectionately known, quickly garnered a major critical essay by Arlene Croce in *The New Yorker*, which combined with reviews in *The New York Times* and *The Village Voice* established the Company as an artistic and popular success. By mid-1975, the Trocks' loving knowledge of dance, comic approach, and commitment to the notion that men can, indeed, dance en pointe without falling flat on their faces, was already garnering attention beyond the Company's New York home. Articles and notices in publications such as *Variety*, *Oui*, *The London Daily Telegraph*, as well as a Richard Avedon photo essay in *Vogue*, made the Company nationally and internationally known.



The 1975–76 season was a year of growth and full professionalization. The Company found management, qualified for the National Endowment for the Arts Touring Program, and hired a full-time teacher and ballet mistress to oversee daily classes and rehearsals. Also in this season, they made their first extended tours of the United States and Canada. Packing, unpacking, and repacking tutus and drops, stocking giant-sized toe shoes by the case; running for planes and chartered buses all became routine parts of life.

Since those beginnings, the Trocks have established themselves as a major dance phenomenon throughout the world. They have participated in dance festivals worldwide and there have been television appearances as varied as a Shirley MacLaine special, *The Dick Cavett Show*, *What's My Line?*, *Real People*, *On-Stage America*, with Kermit and Miss Piggy on their show *Muppet Babies*, and a BBC Omnibus special on the world of ballet hosted by Jennifer Saunders. Documentaries about the company, *Rebels on Pointe* by Bobbi Jo Hart, and *Ballerina Boys* by Chana Gazit and Marite Barylick, which aired on AMERICAN MASTERS have been released in the past few years.. Awards that the Trocks have garnered over the years include: Best Classical Repertoire from the prestigious Critic's Circle National Dance Awards (2007) (UK) and nominated as Outstanding Company for 2016; the Theatrical Managers Award (2006) (UK); and the 2007 Positano Award (Italy) for excellence in dance. In December 2008, the Trocks performed for members of the British royal family at the 80th anniversary Royal Variety Performance, to aid of the Entertainment Artistes' Benevolent Fund, in London.

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

The original concept of **LES BALLETS TROCKADERO DE MONTE CARLO** has not changed. It is a Company of professional male and non-binary dancers performing the full range of the ballet and modern dance repertoire, including classical and original works in faithful renditions of the manners and conceits of those dance styles. The comedy is achieved by incorporating and exaggerating the foibles, accidents, and underlying incongruities of serious dance. The fact that men dance all the parts--heavy bodies delicately balancing on toes as swans, sylphs, water sprites, romantic princesses, angst-ridden Victorian ladies—enhances rather than mocks the spirit of dance as an art form, delighting and amusing the most knowledgeable, as well as novices, in the audiences. For the future, there are plans for new works in the repertoire: new cities, states and countries to perform in; and for the continuation of the Trocks' original purpose: to bring the pleasure of dance to the widest possible audience. They will, as they have done for almost fifty years, “Keep on Trockin’”



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



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



MARIA CLUBFOOT Last of the great American Indian ballerinas: Larkin, Tallchief (Maria and Marjorie), Clubfoot. Maria, pride of the Luni Tribe, blazed a path with her interpretation of "Slaughter on 10th Avenue," set in the club at Mohegan Sun. Maria appears with the Trockadero under special permission from Federal authorities.



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



NADIA DOUMIAFEYVA No one who has seen Heliazpopkin will soon forget the spiritual athleticism of Nadia Doumiefeyva, a child of Caucasus who changed her name for show business reasons. Her fiery attack, combined with her lyric somnolence, produces confusion in audiences the world over, particularly when applied to ballet.



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



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



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



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



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



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



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

Meet the Artists



MAYA THICKENTHIGHYA's radioactive properties prevented her from appearing with the Trockadero until her recent release from a special sanitarium on the Black Sea. A brilliant virtuoso in the Moscow style, Madame Thickenthighya's torque was applied to the running of Generator 14 near the Gorsky Dam during the period of her political disgrace. She is, this season, reinstated to her unique position in the ballet world.



MINNIE VAN DRIVER Always running to rehearsals, costume fittings and performances, Miss Driver has a strong sense of movement. She has performed worldwide and has a natural aptitude for touring. Famous for her beautiful port de bras, she gives credit to her many hours behind the wheel.



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



BRUNO BACKPFEIFENGESICHT soared into prominence as the first East German defector whose leave-taking was accomplished at the virtual insistence of the defectees (although in subsequent days Herr Backpfeifengesicht was accused of abandoning his joyous comrades for "a mountain of beer and an ocean of dollars"). His meteoric rise to stardom caused him to be named Official Bicentennial Porteur by a committee of New York balletomanes who singled out his winning feet and losing smile.



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



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



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



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



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



KRAVLJI SNEPEK comes to the Trockadero from his split-level birthplace in Siberia, where he excelled in toe, tap, acrobatic and Hawaiian. This good-natured Slav is famous for his breathtaking technique - a blend of froth and frou-frou centered on a spine of steel, painfully acquired at the hands and feet of his teacher, Glib Generalization, who has already trained many able dancers. As an artist in the classical, heroic, tragical mold, young Kravliji wrenched the heart of all who saw him dance Harlene, the Goat Roper in *The Best Little Dacha in Sverdlovsk*.

Meet the Artists



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



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



TINO XIRAU-LOPEZ, a well-known figure to the Off-Off-Off audiences, returns to the Trockadero flushed from last season's *Nutcracker*, in which he played the fiendishly difficult role of the Father. His numerous theatrical successes have not prevented his stern, aristocratic family from disavowing any claims he might make to title.

Dancers

- Olga Supphozova and Yuri Smirnov
Robert Carter
- Minnie van Driver and William Vanilla
Ugo Cirri
- Elvira Khababgallina and Sergey Legupski
Kevin Garcia
- Maria Clubfoot and Tino Xirau-Lopez
Alejandro Gonzalez
- Helen Highwaters and Vladimir Legupski
Duane Gosa
- Anya Marx and Chip Pididouda
Shohei Iwahama
- Nadia Doumiafeyva and Kravliji Snepek
Philip Martin Nielson
- Holly Dey-Abroad and Bruno Backpfeifengesicht
Felix Molinero del Paso
- Ludmila Beaulemova and Jens Witzelsucht
Trent Montgomery
- Grunya Protazova and Marat Legupski
Salvador Sasot Sellart
- Colette Adae and Timur Legupski
Jake Speakman
- Eugenia Repelskii and Jacques d'Aniels
Joshua Thake
- Maya Thickethighbia and Nicholas Khachafallenjar
Haojun Xie
- Varvara Laptopova and Boris Dumbkopf
Takaomi Yoshino

Company Staff

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Associate Director
Production Manager
Ballet Master
Lighting Supervisor
Wardrobe Supervisor
Production Assistant
Company Teacher
Company Pianist
Education Manager
Digital Engagement Manager
Fundraising Consultant
Costume Designers
Stylistic Guru
Orthopedic Consultant
Photographer
- Tory Dobrin
Liz Harler
Isabel Martinez Rivera
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Raffaele Morra
Erika Johnson
Olivia Kirschbaum
Anthony Feola
Bivi Kimura
Tamara Kushe
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Dr. David S. Weiss
Zoran Jelenic



Company Biographies



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



UGO CIRRI
Birthplace:
Lausanne, Switzerland
Training: Vevey Youth Ballet
School, Association pour la
Formation des Jeunes Danseurs,
Kirov Academy of Ballet of
Washington D.C., Ballettschule
Theater Basel, Miami City Ballet
School, San Francisco Ballet
School
Joined Trockadero:
June 2019
Previous Company:
Los Angeles Ballet



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



ALEJANDRO GONZALEZ
Birthplace:
Holguin, Cuba
Training:
Camaguey Academy of Ballet,
Habana National School of
Ballet Provincial Ballet School,
Holguin, Cuba
Joined Trockadero:
May 2019
Previous companies:
Holguin Chamber Ballet,
Ecuadorian Chamber Ballet,
Municipal Ballet of Lima, Peru



DUANE GOSA
Birthplace:
Chicago, IL
Training:
University of Akron,
Ailey School
Joined Trockadero:
September 2013
Previous companies:
Jennifer Muller/The Works,
Brooklyn Ballet, The Love Show



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



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



FELIX MOLINERO DEL PASO
Birthplace:
Granada, Spain
Training:
Hochschule fur Darstellende
kunst Frankfurt am Main
Joined Trockadero:
August 2019



TRENT MONTGOMERY
Birthplace:
McGehee AR
Training:
Arkansas Academy of Dance,
University of Arkansas at Little
Rock, Accademia dell'Arte,
Florida State University
Joined Trockadero:
August 2021
Previous companies:
Arkansas Festival Ballet,
Tallahassee Ballet



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



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



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

Company Biographies



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



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



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liz@trockadero.org

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