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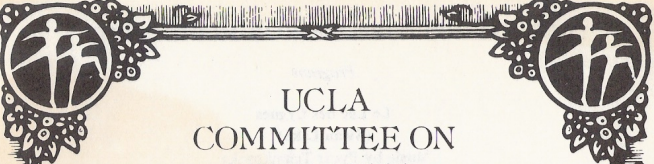
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UCLA
COMMITTEE ON
FINE ARTS
PRODUCTIONS

presents

Les BALLETS
TROCKADERO
de MONTE CARLO

Royce Hall
Tuesday, October 26, 1976
8:30 p.m.



LES BALLETS TROCKADERO DE MONTE CARLO

Program

Le Lac des Cygnes
(Swan Lake)

Music by Pyotr Tchaikovsky
Staged by Trutti Gasparinetti, after Ivanov
Costumes by Natch Taylor
Decor by Clio Young

Swept up into the magic 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 her mortal lover, Prince Siegfried, was not an unusual theme – the metamorphosis of women to birds and vice versa occurs frequently in Russian folklore – when Tchaikovsky first wrote this ballet in 1877 (staged unsuccessfully at the Bolshoi; what we now know as *Swan Lake* is from the St. Petersburg revival a year after his death). The universal appeal of this ballet is perhaps due to the mysterious and pathetic qualities of the heroine, juxtaposed with the glamorous conventions of Russian ballet.

Benno, Vera Namethatunova (en travesti)
friend and confidant to

Prince Siegfried, Alexis Ivanovitch Lermontov
who has fallen in love with

Odette, Olga Tchikaboumskaya
Queen of the

Swans, Eugenia Repelskii, Zamarina Zamarkova
all of whom got this way Ida Neversayneva, Bertha Vinayshinsky,
because of Vanya Verikosa, Natasha Yeceslova

Von Rothbart, Noximova (en travesti)
an evil magician who goes
about turning girls into swans

Intermission

Phaedra/Monotonous #1148
Music by AC/DC
Choreography by Shawn Avrea
Costumes by Lo Fat-Diet

From humble lofts to grand concert stages, artists have asked – *que l'art, que vivre, que l'amour?* – Eugenia Repelskii attempts an answer in the mode of dance that inspires knowing nods and back spasms.

The Outsider Eugenia Repelskii

People Bertha Vinayshinsky, Vanya Verikosa
Ida Neversayneva

displayed alongside a machine gun! The resilient Princess Repelskii is currently the proprietress of America's only Mail-Order Course in Classical Ballet.

VERA NAMEATHATUNOVA was discovered by kindly peasants, adrift in a basket on the River Neva. Her debut at the Maryinsky Theater, St. Petersburg, was marred by her overzealous *grand jete* into the Czar'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.

IDA NEVERSAYNEVA, 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 toe-shoe into a capitalist bank.

NOXIMOVA, the legendary amnesiac, has only recently recovered the full use of her artistic powers. A great dramatic ballerina, her early triumphs on Terpsichorean Turf, still remembered by older balletomanes, have assured her the title, "pharaoh's daughter." A noted teacher as well, Noximova's most famous exercise is the "warm-up," consisting of a martini and an elevator.

BERTHA VINAYSHINSKY has defected to America three times and been promptly returned on each occasion "for artistic reasons." Recently discovered *en omelette* at the Easter Egg Hunt in Washington, 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.

VANYA VERIKOSA, the hardest living ballerina, has survived 3 Revolutions, 2 counter-insurgencies and a transit strike. Her most unforgettable portrayal was the title role in *Godzilla in Croise*, praise for which was unanimous; and not undue to the lengthy hospitalization required by certain hostile journalists.

ALEXIS IVANOVITCH LERMONTOV, Dieu de la Danse, was discovered asleep in arabesque at the ballet studio of Medulli Lobotomov in Paris. Named Official Bicentennial Porteur by a committee of ballet fans, his most famous traits are a winning smile and losing feet. Many find it curious that Mr. Lermontov and Suzina LaFuzziovitch are never seen together, but that is just another piece of the fascinating puzzle that is the enigmatic Alexis Lermontov.

Les Ballets Trockadero

Artistic Directors Peter Anastos and Natch Taylor
General Manager Eugene McDougale
Lighting and Technical Director Druth McClure
Regisseuse Betteann Terrell
Stylistic Guru Marius Petipa
Program Peter Anastos
Shoes by Anello and Davide, Freed, Capezio
Costumes executed in the workshops of Les Ballets Trockadero

The Dancers

Peter Anastos dances *Olga Tchikaboumskaya*
Natch Taylor dances *Alexis Lermontov* and *Suzina LaFuzziovitch*
Clinton W. Smith dances *Natasha Yeceslova* and *Aubrey Smythe-Wickes*
Shawn Avrea dances *Eugenia Repelskii* and *Fjord Tord*
Zamie Zamora dances *Zamarina Zamarkova*
Brent Mason dances *Vanya Verikosa*
Leland Walsh dances *Ida Neversayneva*
Joel Paley dances *Bertha Vinayshinsky*
William Curtis Gooden dances *Noximova*
William Toth dances *Vera Namethatunova*

Spring Waters
 Music by Serge Rachmaninoff
 Staged by Betteann Terrell
 Costumes by Natch Taylor

The decadent revival of acrobatics in Soviet Ballet since the 1930s reached some kind of plateau with *Spring Waters*, first seen in America in 1959. We dedicate this ballet to Olga Lepeshinskaya, an unforgettable exponent of this style.

Suzina LaFuzziovitch and Alexis Lermontov

The Dying Swan
 Music by Camille Saint-Saens
 Staged by Betteann Terrell
 Costume by Madame X

Fokine had little notion when he created this solo for Anna Pavlova in 1905 that it would become in later years her signature dance – and perhaps the most famous solo in ballet. Zamarina Zamarkova offers her own distinctive interpretation of the terminal fowl.

Zamarina Zamarkova

Go For Barocco
 Music by J.S. Bach
 Choreography by Peter Anastos
 Costumes by Natch Taylor

Stylistic heir to Balanchine's middle-blue period, this ballet has been costumed to strip away the stark coolness and choreosymphonic delineation that have heretofore prevented a true reading of the work.

First Movement (Moderato)

Suzina LaFuzziovitch and Olga Tchikaboumskaya
Ida Neversayneva, Vanya Verikosa, Bertha Vinayshinsky, Eugenia Repelskii

Second Movement (Adagio)

Suzina LaFuzziovitch and Olga Tchikaboumskaya

Third Movement (Allegro)

All

Intermission

Don Quixote
 Music by Ludwig Minkus
 Choreography by Peter Anastos
 Costumes by Natch Taylor
 Decor by Robert Gouge

One of the greatest successes of Marius Petipa, this ballet has never left the repertoire in Russia since its premiere at the Bolshoi Theatre in 1869. What the Russians fondly call "a robust comedy," it has little to do with the Cervantes novel but is filled with lively Spanish dances, then the rage in Moscow ballet. Les Ballets Trockadero offers the only version of this Russian classic in America.

Mercedes Olga Tchikaboumskaya

Frasquita Bertha Vinayshinsky

Don Basilio Alexis Ivanovitch Lermontov

Kitri, a local ballerina Zamarina Zamarkova

The Dryad Fairy Eugenia Repelskii

Proverbial Townsfolk Vanya Verikosa, Vera Namethatunova,
Noximova, Ida Neversayneva, Natasha Veceslova

The Company

OLGA TCHIKABOUMSKAYA has mysteriously become a legend in her own time. Born near the volcano at Komchatka, she achieved ballerina status despite her Mongol Circus heritage and went on to become the first ballerina to explore the possibilities of *muk-luks en pointe* technique. Formerly of the Tundra Ballet, Olga's spectacular defection centered on her clever disguise as a defective bale of wheat, returned from Moscow on a 10-day exchange basis.

SUZINA LaFUZZIOVITCH, famed country and western ballerina, 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*.

ZAMARINA ZAMARKOVA's frail, spiritual qualities have caused this elfin charmer to be likened to a lemon souffle poised delicately on the brink of total collapse. Her adorably overstretched tendons exude a childlike sweetness that belies her actual age.

NATASHA VECESLOVA, nee Nancy Vreems, comes to us from her native Glasgow, where she joined the Opera Ballet at 15 and was made prima ballerina two weeks later. She distinguished herself in such pivotal roles as "friends" of Aurora, Giselle, Swanilda, Juliet, and in the title role of *Le Petit Cheval Bossu*.

EUGENIA REPELSKII, emigree Princess of a famous middle-European country, comes to the ballet stage after her hair-raising escape from the successful (but not terribly tasteful) overthrow of her country's formerly glamorous government. She made a counter-revolutionary figure of herself when she was arrested for single-handedly storming the People's Museum, where her fabulous collection of crown jewels were being insensitively