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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 Tratti Gasparini, 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 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.

Bonnin ................. Vera Namekhantsova (en travesti)
friend and confidant to

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

Odette, ................. Olga Tchikboushakaya
Queen of the

Swans, .................... Eugenie Repubški, Zamirina Zamurokha all of whom got this way because of

Von Rothbart ............... Novomova (en travesti) an evil magican who goes about turning girls into swans

Intermission

Phaedra/Monotonous #1148

Music by AC/DC

Choreography by Shawn Arriva
Costumes by Le Fat-Diet

From humble lots to grand concert stages, artists have asked—que l’art, que vieure, que l’amour?—Eugenie Repubški attempts an answer in the mode of dance that inspires knowing nods and back spurs.

The Outsider ............... Eugenie Repubški

People ....................... Bertha Viensyshinsky, Vanya Verikosa
Ida Neveraynova

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

VERA NAMEKHANTSOVA was discovered by kindly peasants, a drift in a basket on the River Nava, Her debut at the Maryinsky Theater, St. Petersburg, was marred by her overzealous grand jeté into the Czar’s box, impaling a Grand Duchess. Renamed from Ruseta, she made her way ardently to New York, where she founded and still directs the Ecole de Ballet de Hard-Nose.

IDA NEVERAYNOVA, socialist Raïi 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 hosier of the Revolution when, after effortsbly bussiered 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 Tempschurian Turf, still remembered by older ballerina, have assured her the title, “pharaoh’s daughter.” A noted teacher as well, Novomova’s most famous excursion is the “warm-up,” consisting of a martini and an elevator.

BERTHA VIENSYSHINSKY has defected to America three times and been promptly retained on each occasion “for artistic reasons.” Recently discovered on one of the Easter Egg Hunts in Washington, she was hired by the Trockadero, where her inexplicable rise to stardom answers the musical question: Who put the hop in the hop-sho-diddle-doo?

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

ALEXIS IVANOVITCH LERMONTOV, Diou de la Danse, was discovered asleep in an arborace at the ballet studio of Meddi Lebonfrom in Paris. Named Official Biohistorical Person by a committee of ballet fans, his most famous trains are a winning smile and losing feet. Many find it curious that Mr. Lermontov and Suzina Lezunzrovitch 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
Central Manager ................. Espan McInnis
Lighting and Technical Director ................. South Mel'nits
Stage Manager ................. Bettman Tarrett

SYLVIA MARTIN ................. Marilyn Priya

Program

Vanya Verikosa, Bertha Viensyshinsky, Ida Neveraynova

Costumes created in the workshops of Les Ballets Trockadero

The Dance

Peter Anastos dances Olga Tchikboushakaya
Natch Taylor dances Alexis Lermontov and Suzina Lezunzrovitch
Charles W. Smith dances Ninette Verikosa and Grady Verikosa-Writes
Sharon Wooden dances Eugenie Repubški and Fred Twain
Zonta Eastman dances Zamirina Zamurokha
Bette Bette dances Vanya Verikosa
kos Laredo dances Olga Tchikboushakaya
William Albert dances Von Rothbart
Mary Evans dances Vanya Verikosa

William Caroll Gedeon dances Neveraynova
William Twite dances Ida Neveraynova
Spring Waters
Music by Sergei Rachmaninoff
Staged by Betheean 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 LaFuziovitcch and Alexis Lermontov

The Dying Swan
Music by Camille Saint-Sens
Staged by Betheean 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. Zamaria Zamarokova offers her own distinctive interpretation of the terminal bow.

Zamaria Zamarokova

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

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

First Movement (Moderato)
Suzina LaFuziovitcch and Olga Tchikaboumskaya
Ile Neveny, Venya Verkose, Bertha Pineshinsky, Eugenia Repelski

Second Movement (Adagio)
Suzina LaFuziovitcch and Olga Tchikaboumskaya

Third Movement (Allegro)

All

Intermission

Don Quixote
Music by Ludwig Minkus
Choreography by Peter Anastas
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
Fraquita                     . Bertha Pineshinsky
Don Basilio                 . Alexis Ivanovitch Lermontov
Kitzi, a local ballerina   . Zamaria Zamarokova

The Dryad Fairy             . Eugenia Repelski
Proverbial Townsfolk
. Venya Verkose, Venera Neveny, Nastasa Venceslov

The Company

OLGA TCHIKABOUMSKAYA has mysteriously become a legend in her own time. Born near the volcano at Komezhka, she achieved ballerina status despite her Mongol-Circassian heritage and went on to become the first ballerina to explore the possibilities of neck-tilt on pointe technique. Formerly of the Tundra Ballet, Olga's spectacular deflection centered on her clever d'agone as a decorative bale of wheat, returned from Moscow on a 10-day exchange basis.

SUSINA LAFUZIOVITCH, 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 lenus wattle pointe delicately on the brink of total collapse. Her admirably over-stretched tendons exude a childlike sweetness that belies her actual age.

NATASHA VENCESLOVA, née Nancy Vreens, 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 "frienas" of Aurora, Oisille, Swootz, Juliet, and in the title role of Le Petit Chelir Bross.

EUGENIA REPELSKI, emigres 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