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UCLA COMMITTEE ON FINE ARTS PRODUCTIONS presents

Les BALLETS TROTTERADO
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 Tschaikovsky
Staged by Truitt 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 Tschaikovsky 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 glorious conventions of Russian ballet.

BONUS: Vera Namevatunova (en travesti)
friend and confidant to

Prince Siegfried—Alexis Ivanovitch Lermanov
Queen of the Swans—Eugenia Repkbik, Zamekna Zanurovna

Ida Nevernygina—Bertha Vinayshinsky
Vanya Verikosa—Nataha Vecevola

Von Rothbart—Nuximova (en travesti)

an evil magician who goes about turning girls into swans

Intermission

Phaedra/Mono tonous #1148
Music by AC/DC
Choreography by Shawn Avrora

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

The Outsider—Eugenia Repkbik

People—Bertha Vinayshinsky, Vanya Verikosa
Ida Nevernygina

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

ODA NAMEMATUNOVA 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 prix into the Czar’s box, imploring 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-Nos.

IDA NEVERNYGINA, 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. Comeade Ida became known as a heroine of the Revolution when, after effortslly bousering 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 Teppichvoron Turf, still remembered by older balletomane, have assured her the title, “bphon’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 on 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 hop in the hop-ahop-ahop?

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

ALEXIS IVANOVITCH LERMONTOV, Divo de la Danse, was discovered asleep in an aspex at the ballet studio of Medici Lebebtov in Paris. Named Official Biocenont Portrait 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 Sufiina LaFurzikovitch are never seen together, but that is just another piece of the fascinating puzzle that is the enigmatic Alexis Lermontov.

Les Ballets Trockadero

Artistic Director: Peter Amas and Natch Taylor
General Manager: Eric McIlvogue
Lighting and Technical Director: Brett MacTayler
Program Manager: Thomas Torrell

Syrinx Corp:

Bono by Amobi and Dave, Fused, Capsule

Concerts occurred in the workshops of Les Ballets Trockadero:

The Dance

Peter Amas and Natch Taylor

Interlude: Alexis Lermontov and Sufiina LaFurzikovitch

Chains 3: Exhaust Lebebtov and Sufiina LaFurzikovitch

Chains 3: Exhaust Lebebtov and Sufiina LaFurzikovitch

Shoebox Demo Rehearsal: Alexis Lermontov and Fresh Tow

Zulu Entertainment: Sufiina LaFurzikovitch

Jazz Jazz Dance: Natch Taylor

Audrey Hepburn Dance: Amobi and Dave

Vinayshinsky Dance: Peter Amas and Natch Taylor

Vinayshinsky Dance: Peter Amas and Natch Taylor

Vanya Verikosa: Peter Amas and Natch Taylor
Spring Waters  
Music by Sergei Rachmaninoff  
Staged by Bettianne 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 LaFuziovitich and Alexs Lermontov

The Dying Swan  
Music by Camille Saint-Sans  
Staged by Bettianne 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 Zamaroaka offers her own distinctive interpretation of the terminal bow.

Zamarina Zamaroaka

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 LaFuziovitich and Olga Tchikaboumskaya  
Ike Nervergna, Vernya Ventsvona, Bertha Ventsvons, Eugenia Repelski

Second Movement (Adagio)  
Suzina LaFuziovitich 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

Frasquita  
Bertha Ventsvons

Don Basilio  
Alexs Lermontov

Kiti, a local ballerina  
Zamarina Zamaroaka

The Dryad Fairy  
Eugenia Repelski

Proverbial Townsfolk  
Vernya Ventsvona, Vernya Nervergna, Nutiman, Ike Nervergna, Nataa Ventsvona

The Company

OLGA TCHIKABOUMSKAYA has mysteriously become a legend in her own time. Born near the volcano at Komancha, she achieved ballerina status despite her Mongol circus heritage and went on to become the first ballerina to exploit the possibilities of nuk-huk en plate technique. Formerly of the Tundra Ballet, Olga’s spectacular deflection centered on her clever angle as a defective bale of wheat, returned from Moscow on a 10-day exchange bail.

SUSAN 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 lemming afire pointe delicately on the brink of total collapse. Her admirably overstretched tendons exude a childlike sweetness that belies her actual age.

NATASHA VIECLESVA, niece Nancy Vrees, comes to us from her native Glasgow, where she joined the Opera Ballet and was made prima ballerina two weeks later. She distinguished herself in such pivotal roles as “friads” of Aurora, Giselle, Swanilda, Juliet, and in the title role of Le Petit Cherub Bota.

EUGENIA REPELSKI, emigrée 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