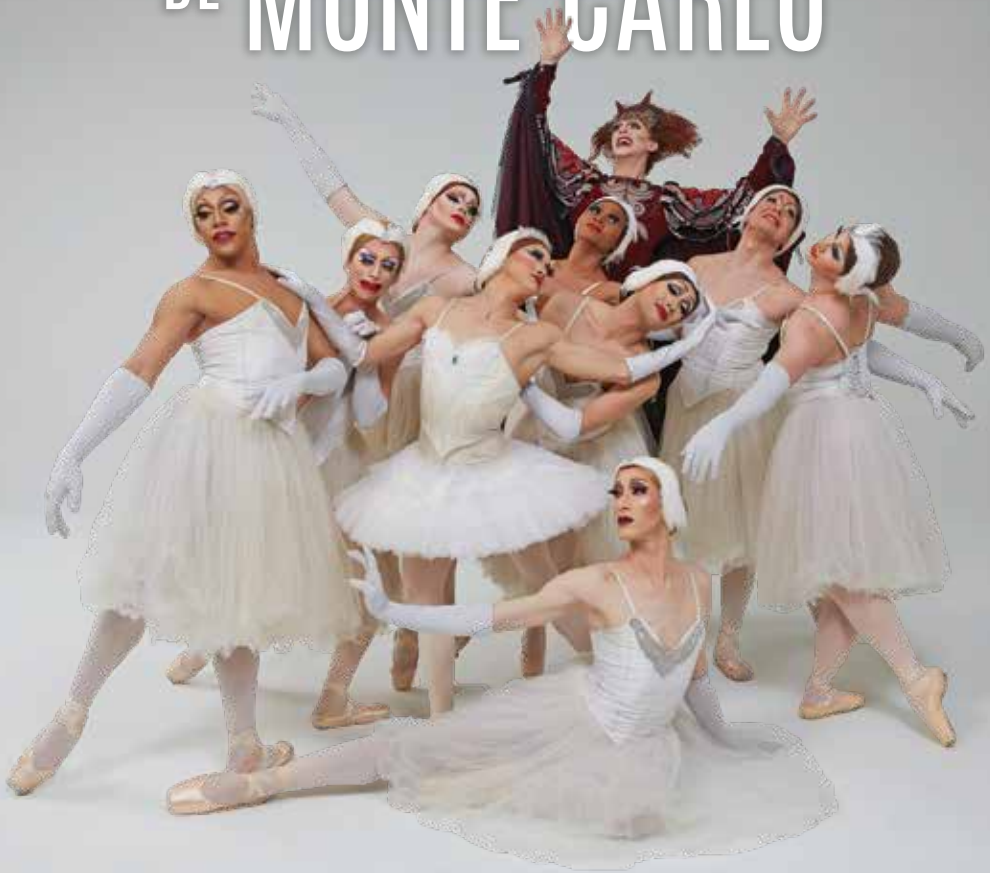




HANCHER AUDITORIUM

LES BALLETS TROCKADERO DE MONTE CARLO



Wednesday, February 21, 2024

7:30 p.m.

Photo: Zoran Jelenic

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2023-2024



50TH ANNIVERSARY

Wednesday, February 21, 2024, at 7:30 p.m.
Hancher Auditorium, the University of Iowa

FEATURING

COLETTE ADAE LUDMILA BEAULEMOVA MARIA CLUBFOOT HOLLY DEY-ABROAD
NADIA DOUMIAFEYVA ELVIRA KHABABGALLINA VARVARA LAPTOPOVA
ANYA MARX RESI OACHKATZLSCHWOAF GRUNYA PROTAZOVA
OLGA SUPPHOZOVA GERD TÖRD BERTHA VINAYSHINSKY
TATIANA YUBETYABOOTS KAYA BLAGOVESTA ZLOTMACHINSKAYA

BRUNO BACKPFEIFENGESICHT ILYA BOBOVNIKOV BORIS DUMBKOPF
ARAF LEGUPSKI MARAT LEGUPSKI SERGEY LEGUPSKI
TIMUR LEGUPSKI MIKHAIL MUDKIN BORIS MUDKO
CHIP PIDIDOUDA YURI SMIRNOV KRAVLJI SNEPEK
PAVEL TÖRD JENS WITZELSUCHT TINO XIRAU-LOPEZ

TORY DOBRIN	Artistic Director
LIZ HARLER	Executive Director
ISABEL MARTINEZ RIVERA	Associate Director
RAFFAELE MORRA	Ballet Master
SHELBY SONNENBERG	Production Manager

Program subject to change without notice.

There will be two 15-minute intermissions.



trockadero.org
facebook.com/thetrocks
Instagram @lesballetstrockadero

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PROGRAM

LE LAC DES CYGNES (SWAN LAKE, ACT II)

Music by PYOTR ILYICH TCHAIKOVSKY
Choreography by AFTER LEV IVANOVICH IVANOV
Costumes by MIKE GONZALES
Decor by CLIO YOUNG
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: KRAVLJI SNEPEK
(friend and confidant to)

Prince Siegfried: ARAF LEGUPSKI
(who falls in love with)

VARVARA LAPTOPOVA
(Queen of the)

Swans:
ARTISTS OF THE TROCKADERO
(all of whom got this way because of)

Von Rothbart: YURI SMIRNOV
(an evil wizard who goes about turning girls into swans)

----- INTERMISSION -----

PAS DE DEUX, SOLO, OR MODERN WORK TO BE ANNOUNCED

PROGRAM

YES, VIRGINIA, ANOTHER PIANO BALLET

Music by FREDERIC CHOPIN

Choreography by PETER ANASTOS

Costumes by OLIVIA KIRSCHBAUM

Lighting by KIP MARSH

Costumes by MIKE GONZALES

The surfeit of "piano ballets" that have appeared since Jerome Robbins' *Dances at a Gathering* (1969) sought to somehow humanize the classical ballet dancer and his milieu. Piano ballets take the aristocracy out of the ballet dancing by presenting the dancers as affectionately friendly, democratic, just plain folks relating to each other; in much the same way, television talk shows demystified the glamour of Hollywood by featuring noted celebrities discussing their laundry problems. The Trockadero, not unaware of these trends, now tenders its own sensitive relationships.

Boy in Brick	PAVEL TÖRD
Boy in Blue	CHAD PIDIDOUDA
Girl in Lavender	GRUNYA PROTAZOVA (<i>with a grey chiffon underlay</i>)
Girl in Orange	LUDMILA BEAULEMOVA (<i>with a slight tilt to the left</i>)
Girl in Green	HOLLY DEY-ABROAD (<i>with a sparkle in her eye</i>)

----- INTERMISSION -----



PROGRAM

PAQUITA

Music by LUDWIG MINKUS
Choreography by 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 two acts, choreographed by Joseph Mazilier, to music by Édouard Marie 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 Mazilier’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
BRUNO BACKPFEIFENGESICHT

VARIATIONS

- | | |
|--------------------|-----------------------|
| Variation 1 | COLETTE ADAE |
| Variation 2 | RESI OACHKATZLSCHWOAF |
| Variation 3 | LUDMILA BEAULEMOVA |
| Variation 4 | VARVARA LAPTOPOVA |
| Variation 5 | NADIA DOUMIAFEYVA |



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ABOUT THE ARTISTS



Les Ballets Trockadero de Monte Carlo's 1970's founders

LES BALLETS TROCKADERO DE MONTE CARLO was founded in 1974 by New York City-based ballet enthusiasts in order to present a playful, entertaining view of traditional, classical ballet in parody form and with men performing all of the roles—and in the case of roles usually danced by women: *en travesti* and *en pointe*. Founders Peter Anastos, Anthony Bassae, and Natch Taylor broke away from Larry Ree's Gloxinia Trockadero Ballet to create a dance- and choreography-focused company. They put on their first shows on the makeshift stage of the West Side Discussion Group, an early gay and lesbian political organization, which was led by future Trockadero General Director Eugene McDougle. The performances were infused with a subversive edge as the country was still a long way from bringing drag performance to a mainstream audience.

The Trocks, as they are affectionately known, soon garnered critical acclaim and cultural cachet in publications with major reach, such as *The New Yorker*, *The New York Times*, and the *Village Voice*. By mid-1975, the company's inspired blend of dance knowledge, comedy, and athleticism, moved beyond New York City when the Trocks qualified for the National Endowment for the Arts Touring Program, hired a full-time teacher and ballet mistress, AND made its first extended tours of the United States and Canada. Packing, unpacking, and repacking tutus and drops, stocking giant-sized toe shoes by the case, and running for planes and chartered

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ABOUT THE ARTISTS

buses all became routine parts of life. They have been going non-stop ever since, appearing in 43 countries and more than 660 cities worldwide. The company has garnered a dedicated fan base, repeating performances in countries year after year, and continuing to add first-time engagements as the company enters its 50th Anniversary season.

Interest and accolades have accumulated over the years. The Trocks have proved an alluring documentary subject, featured in an Emmy-winning episode of the acclaimed British arts program *The South Bank Show*; the 2017 feature film *Rebels on Pointe*; and most recently *Ballerina Boys*, which aired on PBS *American Masters* in 2021. Several of the Trocks' performances at the Maison de la Danse in Lyon, France, were also aired by Dutch, French, and Japanese TV networks. Other television appearances have ranged from a Shirley MacLaine special to the *Dick Cavett Show*, *What's My Line?*, *Real People*, and *On-Stage America*. The dancers also have the distinction of appearing with Kermit and Miss Piggy on *Muppet Babies*.

The company's awards include a prestigious UK Critics Circle National Dance Award for Best Classical Repertoire (2007) and nomination for Outstanding Company (2016), the UK Theatrical Managers Award (2006); and the Positano Award for Excellence in Dance (2007, Italy). The company has appeared in multiple galas and benefits over the years, including at the 80th anniversary Royal Variety Performance to aid the Entertainment Artistes' Benevolent Fund in December 2008, which was attended by members of the British Royal family, including the (now) King Charles III.

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 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. Muscular, athletic bodies delicately balancing on toes as swans, sylphs, water sprites, romantic princesses, and angst-ridden Victorian ladies enhance the appreciation for the art form, delighting die-hard ballet fans and newcomers alike.

Looking to the future, the Trocks are making plans for new commissions, new debuts, and new audiences, while continuing the company's original mission: to bring the pleasure of dance to the widest possible audience.

The company will, as they have for 50 years, "keep on Trockin'."



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ABOUT THE ARTISTS

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 fouetté voyages. 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, the latest of the great Native American 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 Wolf Den 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


Doumiafeyva, 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.

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 stagehands. Her motto is "a smile is better than talent." Her nickname is... well, never mind what her nickname is.

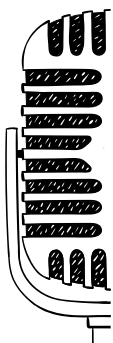
VARVARA LAPTOPOVA is one of those rare dancers who, with one look at a ballet, not only knows all the steps but can also dance all the roles. As a former member of the Kiev Toe and Heel Club, she was awarded first-prize at the Pan Siberian Czardash and Kazotski Festival for artistic mis-interpretation.

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 America's only mail order course in classical ballet.

RESI OACHKATZLSCHWOAF. Resi was born on a locomotive speeding through the Alps in her native Bavaria. She quickly realized the limitations of her native folk dancing and quaint

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ABOUT THE ARTISTS

handicrafts. After her arrival in America, she learned everything she now knows about ballet from a seminar entitled: "Evil Fairies on the Periphery of the Classical Dance."

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 Sea World, where her famous autobiographic solo, *Dance of the Lower Orders*, brought several marine biologists to tears.

OLGA SUPPHOZOVA made her first public appearance in a police lineup 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.

GERD TÖRD, "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 of her theatrical flair, Gerd has chosen to explore the more dramatic aspects of ballet, causing one critic to rename her Giselle, "What's my Line?"

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, D.C., Prima Ballerina Vinayshinsky was hired by the Trockadero, where their inexplicable rise to stardom answers the musical

question: Who put the bop in the bop-shibop shibop?

TATIANA YOUBETYABOOSKAYA created many original roles in St. Petersburg where she was the last of a long line of Italian étoiles 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 lineup of perfectly trained elephants, performing like the present day Rockettes. Unfortunately, Mlle Youbetyabooskaya'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.

BLAGOVESTA ZLOTMACHINSKAYA. Ever since her auspicious debut as the Left Nostril in the ballet extracted from *The Nose* by Gogol, Blagovesta has shown a unique appreciation of her homeland's literary heritage. Back home in Kiev, she is best known as the star of the hit TV show *Challenge Anna Karenina*, in which the eponymous heroine of Tolstoy's classic novel seeks to expose the fin de siècle malaise at the heart of pre-Revolutionary Russia with the aid of a helicopter and walkie-talkie.

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.

ABOUT THE ARTISTS

ILYA BOBOVNIKOV, 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.

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 Eastern Bloc 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.

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

MIKHAIL MUDKIN, the famed Russian danseur for whom the word "Bolshoi" was coined, comes to America from his triumphs as understudy to a famous impresario in the role of the Bear in *Petrushka*.

BORIS MUDKO is the Trocks' newest danseur, having joined only last year. Boris is a drunken but talented Russian from Dzerzhinsk, in the former Soviet Union. He insisted on an audition while the company was on tour. It took some time to sober him up to make him coherent—he was given gallons of tea and several enemas—but finally he was accepted into the company. He has since given up all drink and is doing quite well.

CHIP PIDIDOUDA. Chip is a 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*.

PAVEL TÖRD, "The Prune Danish of Russian Ballet," abandoned an enormously successful career as a film actor to become a Trockadero premier danseur. His faithful fans, however, need not despair as most of his 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 of his theatrical flair, Pavel has chosen to explore the more dramatic aspects of ballet, causing one critic to rename his

ABOUT THE ARTISTS

Siegfried, "What's my Line?"

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. 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 the title.

Photo: Marcello Orselli



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DANCERS

Blagovesta Zlotmachinskaya and Mikhail Mudkin.....	Raydel Caceres
Olga Suphpozova and Yuri Smirnov.....	Robert Carter
Gerd Törd and Pavel Törd.....	Matias Dominguez Escrig
Tatiana Youbetyabootskaya and Araf Legupski.....	Andrea Fabbri
Resi Oachikatzlischwoaf and Ilya Bobovnikov	Gabriel Foley
Elvira Khababgallina and Sergey Legupski.....	Kevin Garcia
Maria Clubfoot and Tino Xirau-Lopez	Alejandro Gonzalez Rodriguez
Anya Marx and Chip Pididouda.....	Shohei Iwahama
Nadia Doumiafeyva and Kravlji Snepek	Philip Martin-Nielson
Holly Dey-Abroad and Bruno Backpfeifengesicht.....	Felix Molinero del Paso
Ludmila Beulemova and Jens Witzelsucht.....	Trent Montgomery
Bertha Vinayshinsky and Boris Mudko.....	Sergio Najera
Grunya Protazova and Marat Legupski	Salvador Sasot Sellart
Colette Adae and Timur Legupski	Jake Speakman
Varvara Laptopova and Boris Dumbkopf	Takaomi Yoshino

COMPANY STAFF

Artistic Director	Tory Dobrin
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Digital Engagement Manager.....	Anne Posluszny
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ABOUT THE ARTISTS



RAYDEL CACERES

*Blagovesta
Zlotmachinskaya
& Mikhail Mudkin*



ROBERT CARTER

*Olga Supphozova
& Yuri Smirnov*



MATIAS DOMINGUEZ ESCRIG

*Gerd Törd
& Pavel Törd*



ANDREA FABBRI

*Tatiana
Youbetyabootskaya
& Araf Legupski*



GABRIEL FOLEY

*Resi Oachikatzlschwoaf
& Ilya Bobovnikov*

ABOUT THE ARTISTS



KEVIN GARCIA
*Elvira Khababgallina
& Sergey Legupski*



**ALEJANDRO GONZALEZ
RODRIGUEZ**
*Maria Clubfoot &
Tino Xirau-Lopez*



SHOHEI IWAHAMA
*Anya Marx &
Chip Pididouda*



**PHILIP
MARTIN-NIELSON**
*Nadia Douriafeyva
& Kravliji Snepek*



**FELIX MOLINERO
DEL PASO**
*Holly Dey-Abroad &
Bruno Backpfeifengesicht*

ABOUT THE ARTISTS



TRENT MONTGOMERY

*Ludmila Beulemova
& Jens Witzelsucht*



SERGIO NAJERA

*Bertha Vinayshinsky
& Boris Mudko*



SALVADOR SASOT SELLART

*Grunya Protazova
& Marat Legupski*



JAKE SPEAKMAN

*Colette Adae
& Timur Legupski*



TAKAOMI YOSHINO

*Varvara Laptopova
& Boris Dumbkopf*

ABOUT THE ARTISTS

RAYDEL CACERES

BIRTHPLACE: Pinar del Río, Cuba

TRAINING: Centro pro danza-Laura Alonso

JOINED TROCKADERO: July 2023

PREVIOUS COMPANIES: California Ballet, Twins City Ballet of MN, Ballet Theatre of Maryland, Cuban Classical Ballet of Miami

ROBERT CARTER

BIRTHPLACE: Charleston, SC

TRAINING: Robert Ivey Ballet School, Joffrey Ballet School

JOINED TROCKADERO: November 1995

PREVIOUS COMPANIES: Florence Civic Ballet, Dance Theatre of Harlem Ensemble, Bay Ballet Theater

MATIAS DOMINGUEZ ESCRIG

BIRTHPLACE: Santiago, Chile

TRAINING: José Espadero Professional Dance Conservatory, Sofía Sancho Dance School, Madrid Dance Center

JOINED TROCKADERO: October 2023

PREVIOUS COMPANY: International Ballet Festival

ANDREA FABBRI

BIRTHPLACE: Lugo, Italy

TRAINING: Il Balleto, The HARID Conservatory

JOINED TROCKADERO: October 2023

PREVIOUS COMPANIES: Los Angeles Ballet, Estonian National Ballet

GABRIEL FOLEY

BIRTHPLACE: Overland Park, KS

TRAINING: Ballet Chicago, Miami City Ballet, Oregon Ballet Theatre

JOINED TROCKADERO: July 2023

PREVIOUS COMPANIES: City Ballet of San Diego, #QueertheBallet

KEVIN GARCIA

BIRTHPLACE: Gran Canaria, Spain

TRAINING: Centro Coreográfico de Las Palmas Trini Borrull, Conservatory of Dance Carmen Amaya

JOINED TROCKADERO: August 2017

PREVIOUS COMPANIES: Ballet José Manuel Armas, Life Danscenter, Peridance Contemporary Dance Company

ALEJANDRO GONZALEZ RODRIGUEZ

BIRTHPLACE: Holguin, Cuba

TRAINING: Camaguey Academy of Ballet, Provincial Ballet School, Holguin, Cuba

JOINED TROCKADERO: May 2019

OTHER COMPANIES: Holguin Chamber Ballet, Ecuadorian Chamber Ballet, Municipal Ballet of Lima, Peru

ABOUT THE ARTISTS

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 für 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,
Accademiá dell'Arte, Florida State University

JOINED TROCKADERO: August 2021

PREVIOUS COMPANIES: Arkansas Festival Ballet, Tallahassee Ballet

SERGIO NAJERA

BIRTHPLACE: México City

TRAINING: Dance School of Mexico City, Joffrey Ballet School,
Alonzo King's LINES Ballet

JOINED TROCKADERO: February 2023

PREVIOUS COMPANIES: Ballet Folklórico de México de Amalia Hernández,
Convexus Contemporary Ballet, FABC, México de Colores

SALVADOR SASOT SELLART

BIRTHPLACE: Lleida, Spain

TRAINING: Real Conservatorio Profesional de Danza de Madrid Mariemma,
Escuela de Ballet Carmina Ocaña and Pablo Savoye

JOINED TROCKADERO: August 2019

PREVIOUS COMPANY: Severočeské divadlo opery a baletu

JAKE SPEAKMAN

BIRTHPLACE: Philadelphia, PA

TRAINING: Marymount Manhattan College

JOINED TROCKADERO: November 2021

PREVIOUS COMPANIES: New York Dance Project, New York Theatre Ballet

TAKAOMI YOSHINO

BIRTHPLACE: Osaka, Japan

TRAINING: Vaganova Ballet Academy, Ellison Ballet

JOINED TROCKADERO: August 2018

PREVIOUS COMPANY: Atlantic City Ballet

ABOUT THE ARTISTS

LES BALLETS TROCKADERO DE MONTE CARLO, Inc.
is a nonprofit dance company chartered by the State of New York.
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THE CERTIFICATE IN SOCIAL JUSTICE AND THE PERFORMING ARTS

IOWA

Theatre Arts

By Bronwyn Stewart

Art has often been a catalyst for change in our society. Often, artists and performers are working at the front lines of movements that increase inclusion, give voice to new and differing perspectives, and create space for conversation and compassion.

The need for such work has only intensified in recent years as we are becoming increasingly aware of injustices across the community, the nation, and the globe.

The University of Iowa's Certificate in Social Justice and the Performing Arts offers undergraduate students a framework to address these demands, combining study of the performing arts with courses in race and ethnicity; gender, women's, and sexuality studies; global and transnational studies; and the environment and ecological justice. Students have the opportunity to learn methods and practices for creating socially engaged and community-based creative projects.

"Students in the Theatre Arts were advocating for more productions centering the voices of BIPOC and LGBTQIA people," says Loyce Arthur, an associate professor in the Department of Theatre Arts who coordinates the certificate. She collaborated with fellow faculty in theatre arts, the Department of Dance, School of Music, and Department of Gender, Women's, and Sexuality Studies to design the certificate, which encourages cross-disciplinary studies and fosters the

development of performing arts projects focused on advancing social justice.

"We wanted to create a formal process to help students align their studies more closely with their own interests," Arthur explains. "We wanted a way to meet their desire to create impactful work for their communities and peers."

The certificate asks students to also examine who their creative work will impact, who can benefit, and how they can make ethical choices as they develop, collaborate, and create their capstone projects.

"The certificate has really given me a wider scope," says Jason Vernon, a second-year student in theatre arts who is currently pursuing the certificate. "A performance is so much more than the performance itself; it's everything happening around the actual art piece. Pursuing the certificate has made me more aware of my own responsibility as an artist to take action towards inclusion."

Vernon came to the University of Iowa with a love for theatre and dance that had flourished through middle and high school. "I began to feel that just being a performer wasn't doing enough to make a change," Vernon explains, reflecting on how his pursuit of social justice and activism has grown in tandem with his love of the arts.

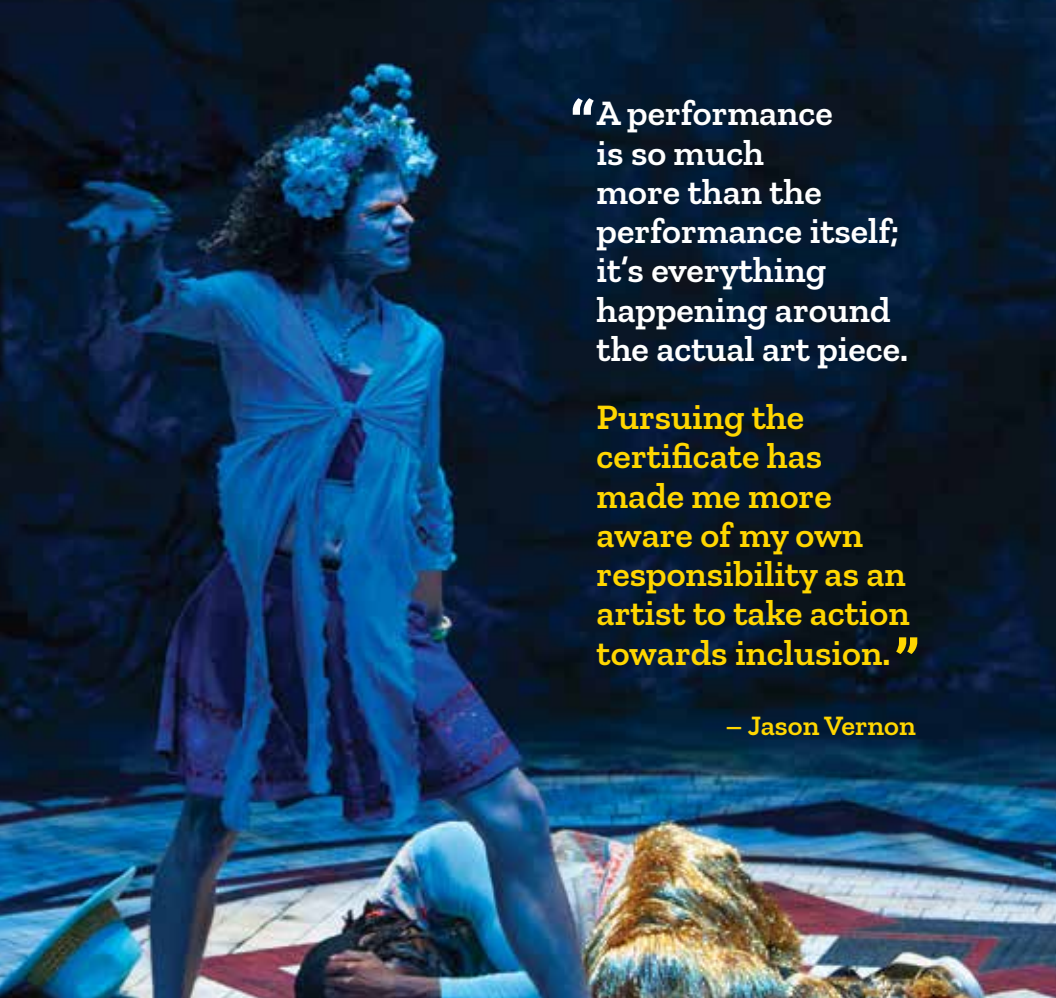
In his first semester at the University of Iowa, Jason took a class in the Department of Dance called "Performing Power, Performing Protest," one of many classes that fit into the certificate's malleable structure that explores how performance can challenge power structures, address social equity, and influence social change.

"I hadn't even heard of the certificate when I signed up," Jason admits. He was simply

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Jason Vernon, a second-year student in Theatre Arts who is currently pursuing a Certificate in Social Justice and the Performing Arts.





“A performance is so much more than the performance itself; it’s everything happening around the actual art piece.

Pursuing the certificate has made me more aware of my own responsibility as an artist to take action towards inclusion.”

– Jason Vernon

following his interests—and that’s exactly how the certificate is designed to work.

With a multitude of classes offered across disciplines, students can mold the certificate to fit their individual interests and schedules and develop their own project. Jason, for example, is currently doing research in disability studies and relating that to theatre practices.

“My goal is to create a radically accessible piece of theatre,” he explains about the direction of his capstone project, “so I’m in the process of reaching out to the disability community in town and on campus.”

Through close mentorship with faculty and collaboration with students from other disciplines, the Certificate in Social Justice and the Performing Arts is meant to help students access and hone human-

centered skills in empathy, compassion, and social responsibility, and gain a sense of belonging, equity, and inclusion as they approach their work and partner with others.

“For me,” Vernon says, “the certificate is about finding the people who are already doing this social justice work and learning from them. It’s about being part of the conversation. That way, when I leave Iowa City, I have the resources to create social justice performances in new places.”

Bronwyn Stewart is a PhD candidate in the Department of English at the University of Iowa and is currently working as a graduate assistant of marketing and communication for Performing Arts at Iowa. Her research brings together literary studies, feminist philosophy, and public performance art.

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Friday, March 29
7:30 p.m.
Hancher Auditorium

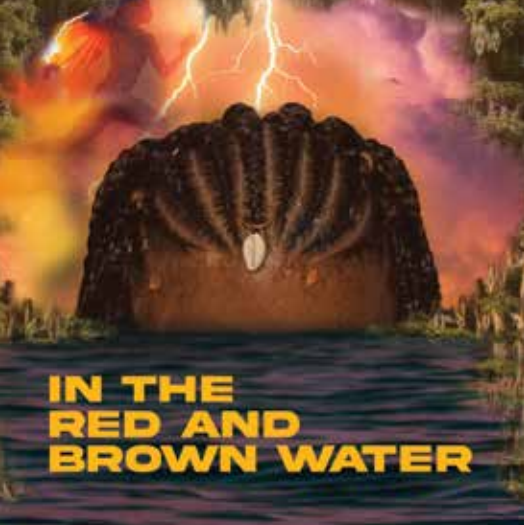
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IN THE RED AND BROWN WATER

By Tarell Alvin McCraney
Directed by Caroline Clay

PRESENTED BY UI DEPARTMENT OF
THEATRE ARTS

**Friday–Sunday, April 12–14 &
Wednesday–Saturday, April 17–20**
Theatre Building

San Pere, Louisiana: Oya runs fast, but her collegiate future is placed on hold to care for her mother. Inspired by Federico García Lorca's *Yerma* and Yoruban cosmology, Tarell Alvin McCraney's *In the Red and Brown Water* is a lyrical offering at the intersection of ancestral myth and ritual about a young woman's coming-of-age navigating lovers, community, and her chosen path.

TICKETS

Adults \$20

Senior Citizens \$15

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UI Students \$5

FIERCE

PRESENTED BY HANCHER AUDITORIUM,
PERFORMING ARTS PRODUCTION UNIT,
AND UI SCHOOL OF MUSIC

Friday & Saturday
April 26 & 27

7:30 p.m.

Hancher Auditorium

An opera for the 21st Century, *Fierce* follows four teenage girls finding identity and purpose in the world as they write their college essays in a high school writers' workshop. The young women face striking internal challenges—the difficulties of high school popularity and social media, the weight of parental expectations, personal loss, and unstable lives at home—but come together to find community, self-empowerment, and the confidence to embrace new chapters.

TICKETS

Adults \$20

Youth & Non-UI Students \$10

UI Students \$5

→ MORE INFO AND TICKETS AT
PERFORMINGARTS.UIOWA.EDU



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