

Trock Full O' Nuts

by Dan Syoubetcha
(Nan and John Kruse)

Friday's performance by the danseuses of *Les Ballets Trockadero de Monte Carlo* was pure magic (could you believe what you were seeing?) In this case, the dancers were quicker than the eye, performing with wonderful poise and grace — right down to their size twelve toe shoes. The Trockers are an all-male ballet troupe who, besides performing some of the best ballet seen on any stage, keep their audience in stitches.

The first dance, "Les Sylphides," was an ideal piece to prepare the audience for the evening; with all the elegance and splendor of the grand ballet. There was also a delightful chorus dancer who continued to gaze beatifically at the stars as 'her' fellow chorus members tiptoed offstage in unison. A principal dancer had a unique "Jimmy Durante" way of attracting audience attention.

At the start of "Spring Waters" two natives danced gaily and graciously in their tropical paradise. The dance built up from graceful leaps and lifts to a couple's gymnastics Floor Exercise, as they competed to outdo each other, and capture for themselves the audience's

admiration. I give the routine a perfect 10 for hilarity and improbable feats of dance.

"I wanted to dance with you at the Cafe of Experience" painted a bleak picture of European night life. The men were men, and the women ... well, let's not go into that. The principal male dancer displayed his machismo through his stark style of dance and his emotionless blank stare (and a dramatic gesture of nose-picking). The girl-wants-boy stage was set; we watched a drama of cruel rejection, not to mention some very breathtaking leaps, throws, and drops (with a thud). Not all of the 'girls' could so easily be pushed around — one of them tucked 'her' temporarily catatonic male partner under 'her' arm for a quick promenade.

"Dying Swan" was an elegantly danced solo piece by Zamarina Zamarkova. Zamarina captured the liquid movements of this lovely bird in a most convincing way. The audience first became aware that this lovely creature was wilting as she winged across stage — arms flapping, on toe all the while — because she started losing tail

feathers. This did not seem to phase her until a slight weakness caused a loss in balance, sending our feathered friend into a tail spin of pirouettes. Frenzied wing flapping brought this under control, which is more than I can say for the audience. Throughout the performance and right down to the final paroxysm, the audience was in its own spasm of laughter.

"Pharaoh's Daughter" was fun, but not the high point of the evening. A story was told through dance, and the grim-looking princess's mother made us laugh with her maniacal grin. Still, this piece was not as funny as its predecessors. This may be because the Trocks' humor lies in the timing of incongruous behavior. In a mythical setting from Ancient Egypt, what could be incongruous?

On the subject of incongruity — why do people need to have the hourly chime on their digital watch go "beep-beep" during a ballet? Trocks and clocks don't mix. But the Trock's performance at the Rebecca Cohn was very enjoyable, even for someone who is not a connoisseur of dance.



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