**Title:** Ballerina Boys Transcript

Merrywidow Films LLC

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| **Time Code** | **Speaker** | **Dialog** |
|  |  | (OPENING TITLE SEQUENCE––  MONTAGE OF PERFORMANCES, REHEARSAL, BACKSTAGE, TOURING, AND INTERVIEWS.) |
| 01:00:06:10 | PHILIP MARTIN-NIELSON | The tutus, the pointe shoes, the glamor. It was just always fascinating to me. All of it. That just appealed to me because there was such art and beauty. |
| 01:00:20:20 | ROY FIALKOW | Being in the company, we were pushing the limits of the definition of what men did. What ballet Trockadero has done over the years is turned this notion of what is beautiful in ballet kind of on its head, and turned it upside down so that there can be moments in this ballet where you just say, “wow!” |
| 01:01:15:06 | ERIC MARCUS | What the Trocks did was really upend all of the traditions of ballet and at the same time embraced all of the traditions of ballet. |
| 01:01:23:21 | PETER ANASTOS | Everything we did was layered, everything had some historical precedent and moment. It was like putting the history of ballet through a blender. And you’re going to come out with this shake. |
| 01:01:33:16 | ISABEL MARTINEZ RIVERA | [Heard on speaker in background] This is fifteen minutes to the top of the show. This is 15 minutes to Swan Lake. |
| 01:01:37:12 | PHILIP MARTIN-NIELSON | On paper when it’s advertised it says “all-male comedy ballet company.” We are Les Ballets Trockadero de Monte Carlo but people fondly call us “The Trocks,” the drag ballet company. |
| 01:01:47:25 | ISABEL MARTINEZ RIVERA | This is ten minutes to places, this is ten minutes until the top of the show. This is ten minutes. |
| 01:01:52:11 | CHRIS OUELLETTE | We’re a ballet show and I think the aspect of it being drag entertainment is a wide net to expose ballet to a bunch of people. Their guard is let down through comedy. |
| 01:02:14:00 | CHRIS OUELLETTE | So people come that are ballet fans. People come on dates. People can bring their families. |
| 01:02:20:10 | KEVIN GARCIA | We are a serious ballet company with training and rehearsals that travel around the world just dancing. |
| 01:02:27: 25 | JACK FURLONG JR | We go everywhere. We’re not just in New York; we’re not just in London or Tokyo. We’re in North Carolina, we’re in West Texas. We’re everywhere. |
| 01:02:36:20 | PETER ANASTOS | The Trockadero did a lot to popularize ballet in a country that didn’t quite trust it yet. People understood ‘if we could go to the ballet, and we could laugh, hey it’s not so bad after all! Maybe we should go see another ballet.’ |
| 01:02:50:10 | ERIC MARCUS | These guys decided ‘we’re going to dance, taking something that’s so formal and using it to give joy to people.’ And joy to themselves. And create something that was a form of resistance. We’re going to be fun and people are going to love us and we’re gay. |
| 01:03:25:24 | TORY DOBRIN | The mission of the company when it was first started was to have a fun, playful time with classical ballet using drag as part of the comedy. |
| 01:03:37:25 | PETER ANASTOS | The longevity of the Trockadero was kind of amazing. The Trockadero really has been an ambassador for physical humor and for American humor. It’s a little bit out there, it’s sometimes rude and weird. We never pull teeth. We never tortured anybody. I mean, except for people that hated us. |
|  |  | (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE) |
| 01:04:17:03 | PETER ANASTOS | I have to tell you that at the very beginning of all this it was kind of a lark. It wasn’t like we formed this ballet company and, you know, here we are, we’re established. We didn’t know what was going to happen. We were all in the dark. This happens with a lot of things that in hindsight look thought out. |
|  |  | (PETER ANASTOS INTERVIEW)  (ARCHIVAL PHOTOS – TROCKS) |
| 01:04:47:28 | PETER ANASTOS | Success was certainly not thought out. We had no idea that was going to happen. It was just the time was absolutely right. So, the nineteen seventies was a perfect moment for us to strike. |
|  |  | (ERIC MARCUS INTERVIEW + ARCHIVAL FOOTAGE – TROCKS PERFORMANCE) |
| 01:05:01:14 | ERIC MARCUS | So into the stew emerged the Trocks. It’s impossible to imagine that there could possibly have been a company like the Trocks before it was founded in 1974. It’s 0505a little hard to believe that there was a Trocks in 1974 but it was a more expansive time and there was the possibility of something as transgressive as the Trocks. |
|  |  | (NATCH TAYLOR INTERVIEW)  (ARCHIVAL FOOTAGE – GAY AND PROUD) |
| 01:05:23:11 | NATCH TAYLOR | At the period that we came along—it was during that upheaval after the Stonewall riots and when social mores and cultural mores were changing. |
|  |  | (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE) |
| 01:05:40:15 | NATCH TAYLOR | We came along and we kind of shook things up a little bit. |
|  |  | (ARCHIVAL PHOTO – PETER ANASTOS DRESSING ROOM) |
| 01:05:46:28 | PETER ANASTOS | I came out when I moved to New York. But in those days you know in the late 60’s and 70’s coming out wasn’t like the 20’s or 30’s or certainly the nineteenth century when there was no such thing as coming out. Because Stonewall had already happened. |
|  |  | (ARCHIVAL PHOTOS – STONEWALL INN)    (NEWSPAPER ARTICLES) |
| 01:06:04:05 | ERIC MARCUS | 1969, June 28th, in the early morning hours the police raided the Stonewall Inn. There are so many myths about what happened at Stonewall. Some of those myths were caused by press coverage at the time. The Daily News, the headline was “Homo Nest Raided: Queen Bees Are Stinging Mad.” And they described in that article and also the Village Voice article how there was a kickline that confronted the police. They were gender-non-conforming kids––they didn’t call themselves that then–– and instead of running away from this line of police who were simply goose-stepping towards them, they formed a kickline. And chanted, “We are the village girls. We wear our hair in curls. We wear our dungarees above our nelly knees.” And there was one more line before the police charged them. And so these were teenagers having a lot of fun at the policemen’s expense and the police couldn’t stand it. Stonewall was the ignition point in a movement that spread across the country and then around the world. |
|  |  | (ARCHIVAL FOOTAGE – GAY AND PROUD)  (ARCHIVAL PHOTOS – TROCKS)  (ROY FIALKOW INTERVIEW) |
| 01:07:00:18 | ROY FIALKOW | Without the Stonewall riots, I don’t think that a company like Les Ballets Trockadero could have started. Stonewall blew open the door and made all kinds of performances possible. |
|  |  | (ARCHIVAL PHOTOS – NEW YORK CITY DANCE EXPLOSION MONTAGE) |
| 01:07:22:15 | PETER ANASTOS | The 1970’s in New York was called the Dance Explosion. You know there were ballet companies and modern dance companies, contemporary companies. Really every other block somebody had a loft and a company. And the New York City Ballet was a great power and ABT was a great power. And all the big companies from Europe came regularly to New York. The whole place was just dance crazy. There were just so many companies. |
|  |  | (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE) |
| 01:07:48:00 | PETER ANASTOS | So in a way we fitted into that whole scheme. Why not a drag ballet company? You know, why not men in tutus? Everything else is happening, why not that? |
|  |  | (ROY FIALKOW INTERVIEW) |
| 01:08:04:13 | ROY FIALKOW | It is part of that whole post Stonewall, “We’re gonna perform, we’re gonna wear what we want to wear, we’re gonna do what we want to do.” |
|  |  | (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE)  (ERIC MARCUS INTERVIEW) |
| 01:08:14:01 | ERIC MARCUS | But doing anything that was gay-related in the 1970’s whether you intended it to be political or not, it was a political statement. Whether the Trocks thought they were doing something political or not, it was definitely a political action or it was perceived as such. |
|  |  | (VERITE FOOTAGE – TROCKS ON TOUR MONTAGE)  (KEVIN AND ALBIE INTERVIEW, KEVIN SPEAKING)  (KEVIN PHOTO ID) |
| 01:08:40:19 | KEVIN GARCIA | The first time I saw the Trocks, I was awed and my reaction was seeing heaven open. And I just looked at my parents and it was like ‘that’s the perfect place for me.’ I think that everything starts when we are doing our makeup. I start getting in my own bubble where Kevin is aside and I become a ballerina. This company brings me the opportunity to be finally Kevin without any wall. |
|  |  | (KEVIN AND ALBIE INTERVIEW, ALBIE SPEAKING) |
| 01:09:22:15 | ALBIE PRETTO | There’s something really empowering about performing in drag. |
|  |  | (ALBIE FREEZE FRAME ID)  (VERITE FOOTAGE - TROCKS PERFORMANCE AND REHEARSAL) |
| 01:09:27:14 | ALBIE PRETTO | Let’s go and do it. |
|  |  | (KEVIN AND ALBIE INTERVIEW, ALBIE SPEAKING) |
| 01:09:36:00 | ALBIE PRETTO | In the traditional companies you end up dancing the male roles behind a girl just partnering and I felt that wasn’t enough for me. I always put the pointe shoes on by the side, hiding. Girls are classically trained to go on pointe when they are eleven. I wore pointe shoes at about 22 years old. So my body wasn’t ready for that. It is painful and it never really gets better but there is that moment when your body is really used to it and you just don’t feel it anymore. And those are the best moments. |
|  |  | (VERITE FOOTAGE – ALBIE REHEARSING) |
| 01:10:25:14 | ALBIE PRETTO | I feel that when I wear the pointe shoes the whole alignment of my body is different. I can move more like a ballerina. You have to have a certain control, balance, a refinement that you just don’t feel on flat. If you can surpass that misery, you can really feel there is this beautiful energy going on in your body. You feel like a different dancer. |
|  |  | (VERITE FOOTAGE – TROCKS PERFORMANCE)  (KEVIN AND ALBIE INTERVIEW, ALBIE SPEAKING) |
| 01:11:17:08 | ALBIE PRETTO | When I dance a female role, I am not trying to be a woman if you want to say, I am trying to be the character that I’m portraying. I’m really trying to channel all the ballerinas that I’ve been looking up to and all the feelings that this ballerina can portray when she dances that role. |
| 01:11:47:10 | ALBIE PRETTO | When I’m Swan Queen I’m not trying to be a woman playing Odette or a man dressed as a woman playing that role cause that’s- that’s a lot. That’s a lot to think about. I’m just trying to really think of that character that I’m dancing. Odette is a princess and under the spell of Rothbart and she becomes a swan. You have to portray this sort of feeling of being trapped into someone else’s body. Or not able to be yourself. And that’s a feeling I’m sure everybody can relate to in some ways. And that’s what works when we are truly, you know, ourselves. It’s a role that every dancer looks up to and, yeah, it’s such an important figure in ballet. Who doesn’t love Swan Lake? Who doesn’t remember the Swan Queens? There’s a lot of expectation even in the normal company. Everyone comes to watch the Swan Queen. So I have a lot to work on, to deliver. Because it’s good to be a Swan Queen, but it’s good to be a good Swan Queen. |
|  |  | (PETER ANASTOS INTERVIEW)  (ARCHIVAL PHOTOS – EARLY YEARS OF THE TROCKS) |
| 01:13:37:04 | PETER ANASTOS | In companies like ours, which is a self-created company, there’s no institution behind it. There’s no academy. You know when we started the Trockadero we just declared ourselves to be a ballet company. We didn’t go through “go.” We didn’t stop at Park Place. We just said here we are and I just declared myself to be a prima ballerina. |
|  |  | (ARCHIVAL PHOTOS – EARLY YEARS OF THE TROCKS)  (ARTICLE ABOUT EARLY TROCKS PERFORMANCE) |
| 01:13:59:29 | PETER ANASTOS | I had no dancing career at all, I just said this is it, I’m a prima ballerina and I was accepted as that. So it was kind of weird that we appeared on the scene and we were immediately accepted. Well, by most people. A lot of the muckety muck dance establishment didn’t necessarily like us. They thought what we were doing was terrible and insulting and wrong. But that’s actually not what we were up to. We were up to celebrating ballet and saying this is the greatest thing in the world and it can stand a little parody. |
|  |  | (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE)  (ARCHIVAL PHOTOS – TROCKS EARLY YEARS) |
| 01:14:38:02 | PETER ANASTOS | All the things in Giselle. You know the wilis, the dead girls running around in the cemetery at night. Swan Lake, the prince falls in love with a bird and brings her home to mother to say I’d like to marry her. You know all these things are absolutely ripe for parody. |
|  |  | (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE)  (PETER ANASTOS INTERVIEW)  (INTRODUCTION OF RUSSIAN NAMES GRAPHIC) |
| 01:15:05:26 | PETER ANASTOS | Well, once we had a ballet company we had to have names for all the dancers because we couldn’t just appear as Tom Smith is dancing Odette tonight. And so in those days all these serious ballet companies, everyone had to have a Russian name. So we thought, well we’re the Trockadero, we’re going to make up sort of parody names. So I became Olga Tchickaboumskaya. And then there was another dancer named, Ida Neversayneva. This was just nuts, just totally crazy. Who are these ballerinas? There was a guy who was very chubby, we called him Plushinskaya. He was very plush. All of our inspiration and all the ballerina attitudes came from the old Russian ballet. So we created this entire world from the minute you walked into the theatre and started reading the program. There was a whole world. Sometimes before the curtain went up you can hear the audience out front and we hear people start tittering and giggling and laughing and you could tell, and somebody guffawed, you could tell they were reading the names. And then we would always have an announcement before the curtain, “Please no flashbulbs. It reminds the ballerinas of the Revolution.” |
|  |  | (ARCHIVAL PHOTO – TROCK DANCER PUTTING MAKEUP ON)  (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE) |
| 01:16:20:16 | PETER ANASTOS | So we tried to channel those sort of old-fashioned ballerinas. You know, it’s very cute, it’s very over the top. Big eyebrows, big eyes. A lot of kohl around the eyes. It’s all kind of silent movie acting. We could kind of put ourselves in the line of ballet from the eighteenth century until now. We could put ourselves in that arc. |
|  |  | (ARCHIVAL PHOTOS – TROCKS)  (ARCHIVAL PHOTOS – ANTHONY BASSAE MONTAGE) |
| 01:16:42:06 | NATCH TAYLOR | By men coming in and dancing on pointe, a lot of questions were raised about things that the ballet world had thought about for centuries. The ballerina had always been put up on a pedestal—that essence of beauty, the perfect body. And we were coming along and saying you can do Swan Queen with a short fat black man and it’s still realistic and there’s still a reason to it. The role is still the same, it’s just the visual is different. Tony had worked with the American Negro ballet before. He had toured Europe. There had been other black ballerinas in the Ballets Russes and in major companies, but there had never been, as far as I know, a black Swan Queen. So when he joined the Trocks, having a black prima ballerina was another first. |
| 01:17:31:11 | PETER ANASTOS | Tony was a large black man in a completely white female world of ballet, which was what the ideal was. And so when he came on stage, I mean people would gasp. Really gasp. And for the audience it pushed the envelope even more. Ok, we’re going to be all these guys in tutus, we’re going to be in drag, and on top of that some of us are going to be black. How do you like that? |
| 01:17:57:11 | NATCH TAYLOR | We came along and said, why not? And they got a different perspective on both physical beauty and the physical energy that it took to do the ballets. |
|  |  | (VERITE FOOTAGE – TRAVELING ON TOUR) |
| 01:18:18:00 | NEWS BROADCAST  [AUDIO ONLY] | Another bill that was introduced last week would change the definition of marriage in South Carolina. |
| 01:18:22:22 | NEWS BROADCAST  [AUDIO ONLY] | We don’t really feel like there is a reason for South Carolina to try to…. |
| 01:18:26:03 | NEWS BROADCAST  [AUDIO ONLY] | South Carolina lawmakers working on a bill that would rename same-sex marriage, “parody marriage.” |
| 01:18:31:09 | NEWS BROADCAST  [AUDIO ONLY] | It’s called the Marriage and Constitution Restoration Act. It would prohibit the state from respecting, endorsing, or recognizing any parody marriage. |
| 01:18:39:13 | NEWS BROADCAST  [AUDIO ONLY] | A newly passed bill in North Carolina that has been labeled the most extreme anti-LGBT measure in the country. |
| 01:18:46:28 | PHILIP MARTIN-NIELSON | We were just in a town called San Angelo, Texas, and one of the stagehands had to move five hours away from where he lived because he got shot for just being gay. That just really broke my heart. |
|  |  | (VERITE FOOTAGE – TROCKS WATCHING RUPAUL’S DRAG RACE IN HOTEL ROOM) |
| 01:19:06:11 | RUPAUL’S DRAG RACE [AUDIO] | On the main stage the category is, “Wigs on Wigs on Wigs.” |
| 01:19:11:06 | TROCKS GROUP | On wigs! And may the best All-star win! |
| 01:19:15:12 | FEMALE PERSONALITY | Oh my god isn’t everything better with wings? |
| 01:19:19:12 | DUANE GOSA | RuPaul’s kind of a gay Oprah. |
| 01:19:21:12 | CHRIS OUELLETTE | Oh ok! Ok! |
| 01:19:24:06 | CHRIS OUELLETTE | I think he put drag on the map for you know a whole community of people. |
| 01:19:29:25 | JACK FURLONG JR | I think the world still perceives drag as just a man in a dress or a man impersonating, but especially today it’s evolved to just so many different facets. |
| 01:19:39:02 | CHRIS OUELLETTE | It’s kind of a way to show other people that they should be who they want to be or could be who’s inside of them. |
| 01:19:47:05 | CHRIS OUELLETTE | RuPaul always says we’re all born naked and the rest is drag. We’re all humans and we all put on how we want to be perceived. |
|  |  | (VERITE FOOTAGE – DUANE GETS READY FOR THE STAGE)  (DUANE INTERVIEW)  (DUANE FREEZE FRAME ID) |
| 01:19:58:09 | DUANE GOSA | The first time my mom saw me with the company she was ok with it at first. You know, it’s art, whatever. And then she saw me in a picture where I went out in drag and she asked me, she was like, do you want to be a woman? You know, she was confused. She didn’t understand. Anatomically, I am a man. I have these parts, but I never really connected to this idea of what it was like to be a man or what it meant to be a man. I don’t feel like a woman. I’m myself and I express myself in however it comes to me. |
|  |  | (VERITE FOOTAGE – DUANE AND JOSH IN HOTEL ROOM, TALK ABOUT CLOTHES) |
| 01:20:40:12 | JOSH THAKE | Ok so we’ll start the laundry pile. Love this. You know it’s a little Judy-Garland-inspired, 1960s. |
| 01:20:49:24 | DUANE GOSA | Are there shoulder pads? |
| 01:20:51:22 | JOSH THAKE | There are shoulder pads. Cause I have sloping shoulders, so I’m gonna need some support. And you know you add a nice like black trouser with a little beaded fringe on the side. |
| 01:21:01:29 | DUANE GOSA | Speaking of fringe, did I show you this vest that my grandpa passed down to me? |
| 01:21:07:06 | JOSH THAKE | No, I want to see it. Oh! |
| 01:21:11:09 | DUANE GOSA | Isn’t it awesome? |
| 01:21:11:19 | JOSH THAKE | Oh my god. He gave your fringe benefits. |
| 01:21:14:12 | DUANE GOSA | So unfortunately. (Laughs.) So my dad was there for Christmas and got to go through his closet and then he sent me all these pictures and he’s like, “Yeah, you would love this.” And I’m like, you don’t think I’ve been thinking about this for years of how I’m going to get into my grandfather’s closet and get all of that? But it’s awesome. |
|  |  | (FOOTAGE OF DUANE IN DRESSING ROOM) |
| 01:21:35:14 | DUANE GOSA | My dad’s an athlete, so his gift to me as a parent was giving me the opportunity to be able to play sports. These are things he didn’t have growing up. And so I was really confronted with seeing all of these other boys who were a certain way and I was not like that. |
|  |  | (VERITE FOOTAGE – DUANE AT REHEARSAL) |
| 01:22:03:04 | DUANE GOSA | Growing up, not fitting in, and wondering why I didn’t like to play football or basketball and my dad was the coach of everything that I played. Track was ok because track and field was mixed, so there were girls there so I could hang out with the girls. So being able to be in a company like this where I can freely be black, and gay, and a dancer on stage, and be good at it is a great thing for young people to see. I am fortunate enough to show that this is possible. |
|  |  | (VERITE FOOTAGE – DUANE PERFORMS DYING SWAN)  (STOCK FOOTAGE – DUANE PERFORMS DYING SWAN) |
|  |  | (Audience laughs) |
|  |  | (VERITE FOOTAGE – DUANE AND RAFFAELE TALK TO A VISITING CLASS OF KIDS) |
| 01:23:34:02 | RAFFAELE MORRA | Before we continue… Have you all seen the Ballet Trockadero? Do you all know what the Ballet Trockadero is about? What is interesting about this piece, The Dying Swan, is that it shows a little bit of all the different aspects of Ballet Trockadero. We make fun of ballet. We change things around. We sometimes even change steps, but one thing that we keep is the meaning of the piece. We are still doing, The Dying Swan. So there’s a little bit of drama, there is that feeling, there is the presence. Just because we do things before that are funny, doesn’t mean that the substance of The Dying Swan isn’t there. You still feel the sadness. So that has to remain. |
|  |  | (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE)  (ARCHIVAL STILLS – MONTAGE OF EARLY PROGRAMS AND PERFORMANCE ANNOUNCEMENTS)  (NATCH TAYLOR INTERVIEW) |
| 01:24:21:18 | NATCH TAYLOR | Our first theater in New York was at a small loft theater on west 14th st. in the middle of the meatpacking district. The funny thing is, you’d look out the window and there’d be huge lines of limousines with people coming in in furs and long gowns. They had been up at Lincoln Center earlier watching ballet theater or New York City ballet. It was a shock I think for some of our clientele too, but they came. |
|  |  | (ARCHIVAL STILLS – MONTAGE OF PERFORMANCE ANNOUNCEMENTS AND REVIEWS)  (PETER ANASTOS INTERVIEW)  (ARCHIVAL PHOTOS – TROCK PERFORMANCES) |
| 01:24:47:09 | PETER ANASTOS | We danced in New York, you know, exclusively in our early years, but once we got to be sort of a thing in New York we realized we wanted to do more than just dance in a loft. I’m not sure touring was in our heads, but a lot of agents approached us and they said we will manage you guys. We will book your tours. We’ll put you out there, but we won’t put you in our brochure and we won’t promote you. It was maybe an anti-gay thing. Maybe they thought, and I think this is probably not a bad thought, that we would damage their serious concert artists. You know you can’t have Dame Myra so-and-so at the harpsichord and the drag ballet on the next page. |
|  |  | (ARCHIVAL PHOTO – SHELDON SOFFER MANAGEMENT INC, COMPANY LOGO)  (ARCHIVAL PHOTOS – GROUP PHOTO WITH SHELDON SOFFER + TROCK PERFORMANCE PHOTOS) |
| 01:25:28:26 | PETER ANASTOS | Then we took a meeting with a man named Sheldon Soffer. And Sheldon Soffer, who was a very distinguished agent. Sheldon, not only did he put us in the brochure, he said I’m going to put you on the cover of the brochure! And he did what no other manager in New York would do, he honored us for who we were. And I think that outraged a lot of people, but he sure did get us a lot of tour dates. |
|  |  | (PETER ANASTOS INTERVIEW)  (ARCHIVAL PHOTOS – TROCK PERFORMANCES)  (NEWSPAPER CLIPPING) |
| 01:25:56:15 | PETER ANASTOS | But the very first tour date we had was South Bend, Indiana. And if you can imagine in those times, we were really frightened. How were we going to take this show, which is a total downtown phenomenon, and move this to South Bend, Indiana? What is going to happen to us? |
|  |  | (ARCHIVAL PHOTOS – TROCK PERFORMANCES AND BACKSTAGE PHOTOS)  (PETER ANASTOS INTERVIEW) |
| 01:26:17:09 | PETER ANASTOS | We were just sure that nobody would really get this outside the hothouse world of ballet in New York. When we left New York, we said goodbye to all of our friends. We were sure we would never come back, they would kill us out there on the road. And so we landed in South Bend, Indiana. They had just built this beautiful performing arts center. We thought, “Oh my god, we’re going to desecrate the building and they’re going to run us out of town on a rail.” And it’s going to be awful but we went to the theater, made up, and we did the show, and they loved us. They absolutely loved us. |
|  |  | (ARCHIVAL STILL – AUDIENCE SURVEY)  (ARCHIVAL PHOTOS – EARLY TOUR PHOTOS) |
| 01:26:49:23 | PETER ANASTOS | You know this is a strict midwestern audience. We started touring and people just took to us right away. Maybe we were living in our own little planet, because you know anybody who tours understands this: you don’t see anything in a city you are in. You see your hotel and you see your dressing room and you see the stage. And again, we were never out in our tutus so we weren’t where someone would attack us. You know, as far as I can remember, no one ever threw anything at us. |
|  |  | (ARCHIVAL PHOTO – PROMO PHOTO OF TROCKS AT NIAGARA FALLS)  (NATCH TAYLOR INTERVIEW)  (NEWSPAPER CLIPPING) |
| 01:27:19:23 | NATCH TAYLOR | We went to strange places. We played little towns that, yes, we were kind of afraid to go to. Occasionally we would end up somewhere and we would be staying at the motel by the truckstop and we’re going, this doesn’t quite look like where we want to be. But once the audience came in and started having a good time they didn’t care because it was funny dancing and that they could deal with. |
|  |  | (ARCHIVAL FOOTAGE – EARLY TROCKS PERFORMANCE)  (PETER ANASTOS INTERVIEW) |
| 01:27:50:20 | PETER ANASTOS | There’s no question that people who came to the Trocks who laughed, who really thought we were a great show, also found that gay people don’t all bite. Our show was just so benign and it was so much fun and there was no message of bitterness or hate. And I think in a way people said, you know these gay people aren’t so bad after all. They made us laugh. Grandma loved it. The kids loved it. And I think they did have a different impression of gay people. We just did our show, you know, and then we went home and watched television. |
|  |  | (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE)  (ROY FIALKOW INTERVIEW)  (ARCHIVAL PHOTOS – ROY FIALKOW) |
| 01:28:42:18 | ROY FIALKOW | All my dance teachers, when I told them what I was doing, they said that’s a career-killer. You will not have a dance career after this is over. You realize that. You’ve just destroyed your dance career. I was working with two dancers from the Graham Company. They had their own company. And I was learning this piece and it was all Graham. And I thought it was supposed to be tongue-in-cheek. So in the rehearsal, you know I’m doing all this (pantomimes) and all this absurd and I’m on my knees and all this falling to the floor. And he stopped the rehearsal and he said what are you doing? And I said, I thought this was supposed to be funny and there was like this oooh. And people cleared the rehearsal studio and he said, it’s not funny. So on my way home I thought, there’s something that I do when I dance that puts all this stuff together and the only logical place is Trockadero. Getting hired by Trockadero fulfilled how could I dance and carry on this tradition of slapstick, insane situations, and make the audience laugh. |
|  |  | (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE)  (PETER ANASTOS INTERVIEW) |
| 01:30:22:09 | PETER ANASTOS | For some reason I seem to have a talent to make ballet funny. When the Trocks first started I spent a couple months in the Soviet Union watching ballet. I had to join some communist organization in order to get in. And that’s all I did. I threw my card away after that. And in a funny way that’s where the Trockadero was born. I saw a kind of way people danced in the old Soviet Union that was so old-fashioned. Nobody danced like that anymore. That, that kind of had a lot to do with me understanding what ballet used to look like and that it could be funny. And so as a choreographer, I was always seeking to dive down past the steps into some cultural information that would make a ballet appear funny to a modern audience. That’s why the Trockadero always looks sort of over the top, because we were dancing in a way that people stopped dancing 30 years before. |
| 01:31:27:26 | PETER ANASTOS | So as a choreographer I kind of always looked at history and I looked at precedent and I looked at what people had done before and I wanted to sort of bring back things that had died. (Laughs.) I mean it’s trying to bring back high- button shoes I suppose, and I thought living in the past was interesting and that I could make it funny. What could I do to turn it and twist it and I was always looking at the mechanics of that. And how could I use the mechanics to make it humorous? And this became the way the Trockadero performed. And so everything we did was real information. We didn’t have to make a lot of those jokes up. They were already there just waiting to be shown. And so a lot of people would say I don’t honor it and I don’t value it, but actually I really do and I really did. And that’s the only reason it became really funny because it was from a place of honor, from a place of love. |
|  |  | (VERITE FOOTAGE – MONTAGE OF PERFORMANCE PREPARATION) |
| 01:32:34:12 | ISABEL MARTINEZ RIVERA | If it feels really sticky now it’s because I was told to coke it, cause it was really slippery. You know what it is, it’s like stepping on saran wrap stretched over a tile. |
|  |  | (VERITE FOOTAGE – TROCKS ON BUS) |
| 01:32:47:11 | JOSH THAKE | Sometimes you’re performing on cement, sometimes you’re performing on wood, sometimes you’re performing on a marble floor. |
| 01:32:53:19 | ALBIE PRETTO | I’ve performed on grass! |
| 01:32:54:19 | JOSH THAKE | You performed on grass? |
| 01:32:55:27 | ALBIE PRETTO | Grass. You know, the green stuff that grows? |
|  |  | (VERITE FOOTAGE – BACKSTAGE AND REHEARSAL MONTAGE)  (BOYSIE DIKOBE INTERVIEW) |
| 01:33:09:18 | BOYSIE DIKOBE | What we do is very rigorous. We do class in the morning. We go into rehearsal. We do the show. Rinse, repeat. |
| 01:33:32:14 | TORY DOBRIN | (Off camera)  Boysie what are you doing? |
| 01:33:36:25 | BOYSIE DIKOBE | Meditating. |
| 01:33:39:00 | ISABEL MARTINEZ RIVERA  (OVER LOUDSPEAKER) | Show starts in 5 minutes and then guys we will be starting on time. This is five minutes. |
| 01:33:35:11 |  | (Backstage chatter.) |
|  |  | (VERITE FOOTAGE – TORY AND COMPANY REHEARSING) |
| 01:33:52:13 | TORY DOBRIN | [Speaks in Italian]  Are you doing the first variation, Longue? Would you like to do it for us? |
|  |  | (TORY DOBRIN INTERVIEW)  (VERITE FOOTAGE – REHEARSAL) |
| 01:33:58:09 | TORY DOBRIN | The way casting works is, I mean first of all, everybody has to be able to do the technical parts, so when I started to become director, I changed the casting so there would be multiple casts for all the leading roles. I thought, there’s enough for everybody. So everyone got to do something, so you didn’t have a bunch of seething people, you know, waiting for someone to leave or to die so that they could get the role. And that actually was instrumental in changing the atmosphere of the company because everyone started rooting for each other. |
| 01:34:32:02 | TORY DOBRIN | Ballet is a classical art. And so when you have classical art there are rules that one must follow. Same sizes, shape of the foot, size of the head. But, this is not what we do. We’re a comedy company. So a comedy company works better with diversity. |
|  |  | (VERITE FOOTAGE – TROCKS PERFORMANCE)  (JACK INTERVIEW) |
| 01:34:51:22 | JACK FURLONG JR | And we move very fast. |
|  |  | (VERITE FOOTAGE – TROCKS PERFORMANCE)  (TORY DOBRIN INTERVIEW) |
| 01:34:59:28 | TORY DOBRIN | Comedy tends to work better if it’s a little fast, so we want everything to be as fast as possible. Sometimes the newer dancers have a really hard time with that. And my line is that “the music is never too fast, you’re too slow.” |
|  |  | (VERITE FOOTAGE – REHEARSAL) |
| 01:35:115:14 | TORY DOBRIN | Head to the left! Head to the left! |
| 01:35:23:08 | TORY DOBRIN | Did you ever get into a fight? |
| 01:35:25:04 | CHRIS OUELLETTE | Like a physical? |
| 01:35:26:07 | TORY DOBRIN | Hmhmm. |
| 01:35:26:22 | CHRIS OUELLETTE | No, I try not to. |
| 01:35:27:27 | TORY DOBRIN | Ok. So what you need to do is just walk towards him. Just like that and you don’t need to do anything else. |
|  |  | (PHILIP INTERVIEW)  (VERITE FOOTAGE – REHEARSAL) |
| 01:35:34:04 | PHILIP MARTIN-NIELSON | When you first join the company, probably you don’t have any experience with comedy. But then you develop it over time. You get some mentoring from the director or whatever and he tells you, think about it this way. Has this ever happened to you? And then it clicks. |
|  |  | (PHILIP FREEZE FRAME ID) |
| 01:35:49:05 | PHILIP MARTIN-NIELSON | These feet are tired!  (PHILIP INTERVIEW)  (VERITE FOOTAGE – SWAN LAKE PERFORMANCE) |
| 01:35:56:24 | PHILIP MARTIN-NIELSON | And, I’m able to use that and then I take it on stage and then let’s say the entrance to Swan Lake. It took me a very very long time to get the audience to laugh at my first entrance. If you don’t get that smile just cheesy enough—oh my god, this is going to be really hard. If they don’t laugh, then I know that I have to work much harder on my comedy throughout the rest of the show to get them on board. |
| 01:36:37:20 | PHILIP MARTIN-NIELSON | No matter who you are you can find your own inner comedian. |
|  |  | (VERITE FOOTAGE – SWAN LAKE PERFORMANCE)  (TORY DOBRIN INTERVIEW) |
| 01:36:44:10 | TORY DOBRIN | Some people you actually need to coach into a specific way because they don’t really understand the point of view or the sensibility and some people you need to let alone because they got it and if you try to fine-tune it they lose that. |
|  |  | (VERITE FOOTAGE – PHILIP IN REHEARSAL)  (PHILIP INTERVIEW) |
| 01:37:20:16 | PHILIP MARTIN-NIELSON | Tory informed me that he wanted me to run through the lead in Paquita. |
|  |  | (VERITE FOOTAGE – PHILIP IN REHEARSAL)  (TORY DOBRIN INTERVIEW) |
| 01:37:26:22 | TORY DOBRIN | He came in and he knew the entire thing. No one had to say anything to him. That was somebody where you have to stay out of their way. |
| 01:37:43:13 | TORY DOBRIN | That was lovely, Philip. Lovely. |
| 01:37:43:00 | RAFFAELE MORRA | Excellent. |
| 01:37:47:17 | TORY DOBRIN | That was lovely. |
|  |  | (PHILIP MARTIN-NIELSON INTERVIEW)  (VERITE FOOTAGE – PHILIP IN REHEARSAL) |
| 01:37:48:17 | PHILIP MARTIN-NIELSON | When it comes to classical choreography, I am able to pick up very quickly and memorize it very quickly because of my autism. |
| 01:37:57:24 | RAFFAELE MORRA | And one, yum-pa, yum-pa, yum-pa |
| 01:38:03:00 | PHILIP MARTIN-NIELSON | My autism helped the ballet because I was able to have that lock in focus, being able to let my obsession obsess. |
|  |  | (VERITE FOOTAGE – PHILIP TAKES A BALLET CLASS)  (PHILIP INTERVIEW) |
| 01:38:14:21 | NATASHA BAR | And out and fifth, two. Pas de chat, plie, in and in. (Continues counting.) |
| 01:38:21:11 | PHILIP MARTIN-NIELSON | I didn’t know that I was autistic until I was ten years old. |
| 01:38:25:01 | NATASHA BAR | One and two and up. And one, two. Shoulders up. |
| 01:38:29:26 | PHILIP MARTIN-NIELSON | I had so much expression inside but it couldn’t come out. My thoughts, my feeling, speaking, almost every aspect was locked. I was teased every day, made fun of every day, hit every day. There were people always trying to make me feel ashamed of me being myself, me living, me being a person. Ballet was the only place where I was able to dry off the tears. |
|  |  | (VERITE FOOTAGE – PHILIP TEACHES A BALLET THERAPY CLASS TO AUSTIC STUDENTS) |
| 01:39:05:01 | [TEACHER’S VOICE] | Ok guys, take off, take off your shoes. Your shoes. When you’re ready we’re going to say hello to Mr. Philip, our ballet teacher. |
| 01:39:29:22 | PHILIP MARTIN-NIELSON | Hi! How are you? |
| 01:39:31:08 | PHILIP MARTIN-NIELSON | This class, even though they have their own dance therapy classes at their school… |
| 01:39:36:26 | PHILIP MARTIN-NIELSON | You guys can have a seat on the floor while we’re waiting for class to start. Just relax. |
| 01:39:39:05 | PHILIP MARTIN-NIELSON | ...they rarely get to do a full-on ballet therapy class. So this is when |
| 01:39:45:00 | PHILIP MARTIN-NIELSON | Just relax. |
| 01:39:45:25 | PHILIP MARTIN-NIELSON | they can really get excited and they can really go for it and just let loose and enjoy themselves. |
| 01:39:51:20 | PHILIP MARTIN-NIELSON | Three and four. And side, side, up around and over. Side, side, around the world and up. Straight up. Let’s go again. |
| 01:40:09:02 | PHILIP MARTIN-NIELSON | I definitely see myself in those kids. I was just like them… |
| 01:40:12:17 | PHILIP MARTIN-NIELSON | Are we ready for the next part? |
| 01:40:14:12 | PHILIP MARTIN-NIELSON | ...I see the wonder. I see the no filter. Very vulnerable. It’s really beautiful. |
| 01:40:25:07 | PHILIP MARTIN-NIELSON | Can I see your first position? |
| 01:40:29:16 | PHILIP MARTIN-NIELSON | I was very lucky to get to teach at a very early age... |
| 01:40:34:10 | PHILIP MARTIN-NIELSON | Very good. Alright. Let me see everyone else? Good. |
| 01:40:38:17 | PHILIP MARTIN-NIELSON | ...and I fell in love with it. |
| 01:40:41:13 | PHILIP MARTIN-NIELSON | Ready? 6, 7, 8. Jump, 2, 3, 4, 5, 6, 7, and 8, 9, 10, 11, and 12, 13, 14, and 15. Alright. |
| 01:40:52:02 | PHILIP MARTIN-NIELSON | I would be very happy to see in this class these kids of course with a smile on their face and with kids of all different ranges and levels, what I’m looking for is the children’s natural sense of sync, which is meaning we’re feeling each other’s energy and moving all as one, trying to all be cohesive together. A lot of people think autistic children cannot be cohesive as a group together but they are able to do this, to most people’s surprise. |
| 01:41:22:35 | PHILIP MARTIN-NIELSON | Now hold onto the barre and go into your plie. Straight the whole time, now go down. |
| 01:41:28:05 | PHILIP MARTIN-NIELSON | Doing these classes with them, it really helps to not only for them to understand their body coordination and their own strengths... |
| 01:41:33:24 | PHILIP MARTIN-NIELSON | Up up. Very good. Plie and lift up, up, up. Good. |
| 01:41:41:23 | PHILIP MARTIN-NIELSON | ...their own vulnerabilities, their own self confidence. But it’s good for me because it helps me to always remember where I came from. |
| 01:41:52:13 | PHILIP MARTIN-NIELSON | Alright, Are we ready? Who’s number one? |
| 01:41:55:28 | [VOICE OFF CAMERA] | He was number one, wait he was number one. |
| 01:41:57:07 | PHILIP MARTIN-NIELSON | You were number one? So let’s do one number one again. |
| 01:42:00:02 | PHILIP MARTIN-NIELSON | I needed help to get through this. |
| 01:42:02:01 | PHILIP MARTIN-NIELSON | And- 1, 2, 3, 4 and turn, 2, 3, ,4. 1, 2, 3, 4. Next up. And go around that way. And 1, 2, 3, 4. 1, 2, 3, 4. |
| 01:42:22:27 | PHILIP MARTIN-NIELSON | Now that I don’t really need that help anymore, it’s up to me to do. To give the help back. So that’s why I do it. That’s why I teach these kids. |
| 01:42:30:14 | PHILIP MARTIN-NIELSON | And 1, 2, 3, 4. 1, 2, 3, 4. And 1, 2, 3. Can we go on those high tip toes. High, high tip toes. And 1, 2, 3, 4. And turn. And… |
| 01:42:49:21 | PHILIP MARTIN-NIELSON | It’s amazing. It’s really amazing. |
| 01:42:51:21 | PHILIP MARTIN-NIELSON | And up, 2, 3, 4. 1, 2, 3, 4... |
|  |  | (VERITE FOOTAGE – PHILIP TEACHES A BALLET THERAPY CLASS TO AUSTIC STUDENTS)  (PETER ANASTOS INTERVIEW)  (ARCHIVAL FOOTAGE – TROCKS PERFORMANCE) |
| 01:42:54:07 | PETER ANASTOS | Ballet isn’t a profession, it’s a calling. You’re called to dance. You must dance. You know Balanchine once said, famously, I don’t want people who want to dance, I want people who must dance. You have to give yourself up in order to serve the art. Ballet is so big and it’s so all-encompassing even if it’s drag ballet, even if it’s comedy ballet, even if you’re joining the Trockadero, your problems have to take a back seat to how you can serve the choreography and how you can serve the audience. And in a funny way this has a great way of healing people. |
|  |  | (ARCHIVAL PHOTOS – TROCKS GROUP PHOTO, TRAVELING, SANSON CANDELARIA MONTAGE)  (ROY FIALKOW INTERVIEW)  (NEWSPAPER CLIPPING) |
| 01:43:37:29 | ROY FIALKOW | Towards the end of my career as a Trock in ‘82, ‘83, we had gone that year from somewhere in Texas to... We went from hot to cold. And two people in the company got really sick. My roommate at the time, Sanson Candelaria, woke up one night in Chicago- this was in winter- dripping wet. He said to me, I’m going to die, I’m dying, I’m going to die. And I said you’re not going to die. I don’t know, you have some kind of fever. I don’t know, let’s get you an aspirin. Nothing dawned on me what was going on. And then we were in San Francisco and I did see this article in the paper about this gay cancer. And then other people in the company started to get sick. And I was like– oh. |
|  |  | (GRAPHIC OF DANCERS WHO DIED FROM AIDS)  (ARCHIVAL PHOTO – NATCH TAYLOR AND SANSON CANDELARIA)  (NATCH TAYLOR INTERVIEW) |
| 01:44:32:12 | NATCH TAYLOR | There was a period when four or five of our dancers were dying of AIDS. I would be dancing with them and months later they were gone. Sanson, I had danced with Sanson as my Swan Queen for years and all of a sudden I didn’t have Sanson any more. |
|  |  | (ARCHIVAL FOOTAGE – TROCK PERFORMANCE)  (ARCHIVAL PHOTOS – SANSON CANDELARIA)  (PETER ANASTOS INTERVIEW) |
| 01:44:55:04 | PETER ANASTOS | I hired Sanson when I started the company and he was clearly heads above any of the other dancers. He was the first really really good dancer that joined the Trockadero. He was the first one in the rehearsal, the first one in the dressing room, the last one to leave at night. Everything he did had a level of seriousness and professionalism, you know that the rest of us sort of lack. But he was very funny too. More than anybody else in the company, he loved to dance. |
|  |  | (ARCHIVAL PHOTO – SANSON CANDELARIA)  (ARCHIVAL FOOTAGE – TROCK PERFORMANCE)  (ROY FIALKOW INTERVIEW) |
| 01:45:29:12 | ROY FIALKOW | I remember this story that Sanson had just gotten out of the hospital and he was well enough to do Swan Lake. And there’s this moment in Swan Lake where the Swan Queen is all the way down and the prince picks up the swan queen and they’re going to do their dance and um, that moment? It was breathtaking. |
|  |  | (NEWSPAPER CLIPPING – OBIT)  (ARCHIVAL PHOTOS – SANSON CANDELARIA) |
| 01:46:03:24 | PETER ANASTOS | And Sanson died midway through the worst of the AIDS crisis. He lost so much. Lost his strength, lost his stamina. He was way too young. |
|  |  | (ROY FIALKOW INTERVIEW)  (ARCHIVAL PHOTOS – TROCKS GROUP PHOTOS) |
| 01:46:24:14 | ROY FIALKOW | That the company kept going is just amazing in itself because like every other dance company so many people got sick. Um. Those people that passed, especially Sanson, they are with me all the time. All the time. |
|  |  | (PETER ANASTOS INTERVIEW)  (ARCHIVAL PHOTOS – REHEARSAL, PERFORMANCE, AND PROMO PHOTO MONTAGE) |
| 01:46:50:29 | PETER ANASTOS | None of us thought the company would last. The company didn’t think it would last and I didn’t think it would last. But it’s about faith. You have to have faith in something. If you don’t have any faith, you don’t have anything. What do you hold onto? Where’s your refuge in life? It doesn’t have to be religion. For a lot of people it’s dancing. It’s very very powerful. It’s primal. A lot of companies really have kind of lost that faith in the thing itself and what it means, but (laughs) oddly the Trockadero has not. What’s happened over this 45 years is now in a funny way the Trockadero is the keeper of the flame. |
|  |  | (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION AT CENTRAL PARK, DANCERS GET READY) |
| 01:47:43:20 | ISABEL MARTINEZ RIVERA | Are you doing soft shoes, Josh? |
| 01:47:45:05 | JOSH THAKE | No. pointe shoes. We’re gonna do this. We’re gonna do it. This is about tenacity, perseverance. That’s really what the American spirit is about. |
|  |  | (Backstage chatter.) |
|  |  | (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION AT CENTRAL PARK PERFORMANCE ANNOUNCEMENT) |
| 01:48:00:21 | ALBIE PRETTO | Good evening, ladies and gentlemen. In accordance with the creative tradition of the Russian ballet, there will be changes in this evening’s program. |
|  |  | (ALBIE INTERVIEW) |
| 01:48:14:12 | ALBIE PRETTO | I’m really excited about performing in celebration to Stonewall. We are charged. We’re ready. Yeah. |
|  |  | (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION AT CENTRAL PARK PERFORMANCE ANNOUNCEMENT + BACKSTAGE) |
| 01:48:20:29 | ALBIE PRETTO | We regret to announce the absence in this evening’s program of Natasha Notgoodenoff. |
|  |  | (ALBIE INTERVIEW) |
| 01:48:30:04 | ALBIE PRETTO | For us performing here at Summerstage during Pride. I feel that sometimes we forget how things were before. But we’ll make the best of making this night memorable. |
|  |  | (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION AT CENTRAL PARK PERFORMANCE ANNOUNCEMENT) |
| 01:48:41:26 | ALBIE PRETTO | We wish to remind you that the use of cellular phones, the taking of photographs, and video recording are strictly prohibited. Rattling noises and sudden bursts of light tend to remind our more fragile ballerinas of terrible Bolshevik gunfire. |
|  |  | (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION AT CENTRAL PARK BACKSTAGE) |
| 01:49:04:18 | JOSH THAKE | There goes Julie Andrews after too many martinis.  (Backstage chatter.) |
|  |  | (DUANE INTERVIEW) |
| 01:49:07:21 | DUANE GOSA | Trockadero is such an institution within the gay community. |
|  |  | (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION AT CENTRAL PARK BACKSTAGE) |
| 01:49:13:03 | KEVIN GARCIA | Make-up is ready. Kind of. |
| 01:49:15:05 | DUANE GOSA | And I feel really proud to be a part of something like that. |
| 01:49:19:28 | JACK FURLONG JR | They liked that one didn’t they? |
|  |  | (DUANE INTERVIEW)  (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION, DANCERS GET READY FOR PERFORMANCE) |
| 01:49:21:24 | DUANE GOSA | And to be part of the celebration, this is one of the most special moments of my dance career. |
|  |  | (ARCHIVAL PHOTOS – STONEWALL INN)  (ARCHIVAL FOOTAGE – DANCING AT GAY NIGHT CLUB)  (ERIC MARCUS INTERVIEW) |
| 01:49:28:26 | ERIC MARCUS | Stonewall was a unique moment in New York City. What made Stonewall special was that people could dance there. And it was joyous. Over and over again, I heard people talk about how important dancing was and why shutting down that particular bar and making it impossible for these young people to dance infuriated them. This was the one place where they felt safe, the one place where they could dance, the one place where they could be close, and do what everyone else did. |
|  |  | (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION AT CENTRAL PARK) |
| 01:49:58:14 | KEVIN GARCIA | Thank you Central Park we love you! |
|  |  | (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION AT CENTRAL PARK PERFORMANCE) |
| 01:50:05:21 | ERIC MARCUS | What I love about the Trocks deciding to do Star and Stripes Forever for the 50th Anniversary of Stonewall is that it’s so in keeping with who they are. Totally subversive. And to do it in Central Park where many of the greatest performances of all time have been done. And they did it in plain sight. And I love that. It’s joyous fun that speaks to what it means to be an American in an all-inclusive America. And I like to think, a hopeful America. |
|  |  | (PETER ANASTOS INTERVIEW)  (VERITE FOOTAGE – STONEALL 50TH ANNIVERSARY CELEBRATION AT CENTRAL PARK PERFORMANCE) |
| 01:50:42:23 | PETER ANASTOS | Stars and Stripes is Balanchine’s love letter to America. He loved America and he did a lot of ballets that have to do with the kind of 1950’s patriotic feeling. It’s the Eisenhower era. It’s the America that defeated Hitler. It’s that America that he was celebrating. It’s more like a Fourth of July message. Well the Trocks’ Stars and Stripes is a love letter too. But in a way it’s a reverse love-letter because what it means is America has taken in the Trocks as part of our culture. |
|  |  | (Crowd cheers) |
| 01:51:31:05 | PETER ANASTOS | The Trockadero was a militant organization because we were breaking all of the statues. We were smashing all the icons. Now mind you, we did it all nicely and it was all done with culture and sophistication—sort of. And that made people laugh. America has fallen in love with the Trocks. |