

National
Theatre

Papillon

The
Australian Ballet
School's
Graduation Performance
1975



FRIDAY, 5TH DECEMBER, 1975, AT 8 P.M.

SATURDAY, 6TH DECEMBER, 1975, AT 2 P.M. & 8 P.M.

" RAINY DAY "

Choreography: JULIA COTTON

Costume Designs: Julia Cotton

Music: "Tubular Bells", Mike Oldfield

*Based on the work of Austrian artist Hundert Wasser, this ballet depicts the morning, dusk and evening of a rainy day.***Cast**

Morning: Belinda Butcher, Jennifer Butler, Catherine Collie, Kathryn Jarvis, Ann Marshall, Jasmin Roberts, Aldona Stucys.

Pas de Trois: John Hackett, Brian Nolan, Nina Veretennikoff.

Storm: Susan Barling, Dominique Fisher, James McArdle.

Dusk: Kim Bresman, Gillian Cornish, Wendy Dowsett, Kim Love, Joanne Michel, Victoria Taylor.

Pas de Deux: Andrew Batten, Joanna Munday.

Evening: Lorraine Drever, Rita Eicens, Jorel Harper, Andrea Hart, Claire Stonier
Shane Couper, Glenn Lewis,
Ian MacDermott, Donald Macleod, Martin Shadbolt,
Gregory Stockham, Ronald Van den Bergh.

Pas de Trois: Sharene Elliott, Kathleen Reid, Lorinda Rockett.

" CLASSICAL SONATA "

Choreography: MARGARET SCOTT

Music: Rossini

Reproduced from Benesh Movement Notation by Cherie Trevaskis

Cast:

Allegro: Glenda Allen, Sarah Blunden, Penelope Briffa, Mary Caldwell, Amanda Clerke, Linda Gay, Robyn Hughes, Janette Mulligan, Glenda Marr, Sallyanne Parkes, Caroline Poon, Shirley Ross, Anne Shaw. Stephen Baynes, Grant Coyle, Michael Curry, Rogert Johannsen, Craig Phillips, Graham Turvey.

Andante: Penelope Briffa, Amanda Clerke, Janette Mulligan, Shirley Ross, Grant Coyle, Stephen Baynes, Graham Turvey, Craig Phillips.
Mary Caldwell — John Adams.

Moderato: Full Company.

*This ballet was created in 1971 for The Australian Ballet School's Graduation performances: set to Rossini's lyrical and exuberant sonatas for strings, which he wrote at the age of 15, the work itself is an harmonious blending of classical dance and youthful spirits. In 1973, Margaret Scott was invited to stage CLASSICAL SONATA for the West Australian Ballet, with decor and costumes commissioned from the late Ann Church. At its premiere in Perth, the leading role was danced by Elaine Fifield. Its revival for the 1975 Graduation Performance is indeed most welcome.***INTERVAL**

The Management Council, Staff and Students of The Australian Ballet School would like to pay affectionate tribute to the dedicated work on their behalf of their late Chairman, Prof. R. I. Downing.

**THE AUSTRALIAN BALLET SCHOOL
COUNCIL OF MANAGEMENT**

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 Mr. Garth Welch
 Dr. Eric Westbrook

The Australian Ballet School is supported by the Federal Government through The Australia Council.

Taking Photographs or Recordings during any performance is prohibited.

A M M E

“MIRAGE”

Choreography: LEIGH WARREN Design: Christian Clare Robertson
Rehearsal Assistant: Jennifer Barry Executed: John Lacies
Music: Tangerine Dream “Rubicon”

Cast: (Friday, Saturday Evening)

Glenda Allen, Sarah Blunden, Penelope Briffa, Mary Caldwell, Amanda Clerke,
Glenda Marr, Janette Mulligan, Sallyanne Parkes, Caroline Poon, Shirley Ross,
John Adams, Stephen Baynes, Michael Curry, Craig Phillips, Graham Turvey.

Cast: (Saturday Matinee)

Penelope Briffa, Linda Gay, Robyn Hughes, Glenda Marr, Janette Mulligan,
Shauna Pollard, Caroline Poon, Kathleen Reid, Shirley Ross, Anne Shaw,
Andrew Batten, Grant Coyle, Michael Curry, John Hackett, Glen Lewis.

*“Sirens gaze out upon black sea
Echoed crys of birds flying into night
Seahorses drift with the tide
Watched by the moon hazed yet cool
Reflection or image — mirage.”*

L.W.

INTERVAL

“PAPILLON”

A commissioned work by Graeme Murphy

Choreography: GRAEME MURPHY Music: Offenbach
Assistant to Choreographer: Janet Vernon
Decor and costumes designed and executed: Christian Clare Robertson
Assisted by: Jean Hopcraft, Matthew Perry.

Cast:

Hamza, the wicked witch Robyn Hughes or Glenda Marr
Her two cronies James McArdle, Donald Macleod
Farfalla, the witch's serving
maid Caroline Poon or Sarah Blunden
Prince Djalma Stephen Baynes or Graham Turvey

Act I

His Royal Court Mary Caldwell, Linda Gay, Glenda Marr/Robyn Hughes,
Janette Mulligan, Shauna Pollard, Anne Shaw,
John Adams/John Hackett, Andrew Batten, Glen Lewis,
Ian MacDermott.
Butterflies: Glenda Allen, Penelope Briffa, Amanda Clerke,
Sallyanne Parkes, Shirley Ross.
Moths: Grant Coyle, Michael Curry, Rogert Johannsen,
Craig Phillips, Graham Turvey/Stephen Baynes.

INTERLUDE

Act II

First Court Dance: Penelope Briffa, Linda Gay, Glenda Marr/Robyn Hughes,
Shauna Pollard, Shirley Ross, Anne Shaw,
John Adams, Andrew Batten, Grant Coyle,
Rogert Johannsen, Glen Lewis, Graham Turvey or
Stephen Baynes.
Pas de Trois: Mary Caldwell, Amanda Clerke, Janette Mulligan.
Pas de Deux: Michael Curry, Craig Phillips.
Pas de Sept: Glenda Allen, Penelope Briffa, Amanda Clerke,
Linda Gay, Sallyanne Parkes, Shauna Pollard,
Shirley Ross
Finale: Glenda Allen, Penelope Briffa, Mary Caldwell, Linda Gay,
Glenda Marr/Robyn Hughes, Shauna Pollard,
Shirley Ross, Anne Shaw,
John Adams/John Hackett, Andrew Batten, Grant Coyle,
Michael Curry, Rogert Johannsen, Glenn Lewis,
Craig Phillips, Graham Turvey/Stephen Baynes.

SPECIAL THANKS

Mr. William Akers for his generous assistance with lighting and production.
The Management of The Australian Ballet for making available the services of the
Production Director Mr. Christopher Maver and Production Co-ordinator Mr.
Peter Condon, and Production and Wardrobe staffs for assisting with costumes,
sets and scores.
Mr. Bruce Pollack, for Mime and Drama production.
Mr. James Mills, Trust Consultant, The Australian Elizabethan Theatre Trust and staff.
The Melbourne Theatre Company, and in particular Mr. Ian Cookesley, Assistant
Technical Director, for so kindly assisting with the loan of properties and sets.

CREDITS

Martin's Ballet Boutique. The National Theatre

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The Australian Ballet Society for their generous support.
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students.
The New South Wales and South Australian Governments for financial assistance to
students from N.S.W. and S.A.
The W.A. Arts Council and Tasmanian Arts Advisory Board for financial assistance
to students from Western Australia and Tasmania.
All other donors who have contributed to our Scholarship Fund.

STAFF

Director: Margaret Scott

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Student Counsellor:	Freda Roberts
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Art:	National Gallery of Victoria
Drama:	Melbourne Theatre Company
Overseas Guest Teachers:	Heinz Manniegel Marika Besobrasova Alice Elliott
Part-time Pianists:	Noela McKay Freda Roberts

THE AUSTRALIAN BALLET SCHOOL 1975

Glenda Allen	Robyn Hughes
Sarah Blunden	Janette Mulligan
Penelope Briffa	Sallyanne Parkes
Mary Caldwell	Shauna Pollard
Amanda Clerke	Caroline Poon
Linda Gay	Shirley Ross
Glenda Marr	Anne Shaw
John Adams	Michael Curry
Stephen Baynes	Rogert Johannsen
Grant Coyle	Craig Phillips

Graham Turvey

1st Year Students

Susan Barling	Andrea Hart
Kim Bresman	Kathryn Jarvis
Belinda Butcher	Kim Love
Jennifer Butler	Ann Marshall
Catherine Collie	Joanne Michel
Gillian Cornish	Joanna Munday
Wendy Dowsett	Kathleen Reid
Lorraine Drever	Jasmin Roberts
Rita Eicens	Lorinda Rockett
Sharenne Elliott	Claire Stonier
Dominique Fisher	Aldona Stucys
Jorel Harper	Victoria Taylor
	Nina Veretennikoff
Andrew Batten	Ian MacDermott
Shane Couper	Donald Macleod
John Hackett	Brian Nolan
Glen Lewis	Martin Shadbolt
James McArdle	Gregory Stockham
	Ronald Van den Bergh

SCHOLARSHIPS 1975

- The Australian Ballet Society Scholarship
Awarded jointly to Linda Gay and Anne Shaw
- The Mary Helpmann Memorial Bursary
(donated by Sir Robert and Miss Sheila Helpmann)
Awarded to Stephen Baynes
- The Nureyev 1970 Bursary (donated anonymously)
Awarded to Graham Turvey
- The Margot Fonteyn 1971 Bursary (donated anonymously)
Awarded to Glenda Allen
- The Margaret Scott Bursary (donated anonymously)
Awarded to Michael Curry
- The Marie Rambert Bursary (donated anonymously)
Awarded to Lorinda Rockett
- The Wynn Winegrowers Scholarship
(donated by Wynn Winegrowers Ltd.)
Awarded to Joanna Munday
- The West Australian Ballet Company Society Scholarship
Awarded to Penelope Briffa
- The Enrico Cecchetti Bursary
(donated by Cecchetti Scholarship Foundation)
Awarded to Rita Eicens
- The Gallery First Nighters' Club Scholarship (N.S.W.)
(donated by the G.F.N. Club of Sydney)
Awarded to Sallyanne Parkes
- Martin's Ballet Boutique Scholarship
(donated by Martin's Ballet Boutique)
Awarded to Brian Nolan

"PAPILLON" SYNOPSIS

ACT ONE: Scene - a clearing in the forest.

HAMZA, the witch (whose powers lie in her magic crutch) enters the clearing with her two cronies. With the aid of her magic mirror she divines that a Prince and his court are approaching. Knowing that were she to be kissed by such a Prince she would regain her youth and beauty, she makes ready for his arrival. She calls FARFALLA, her young and beautiful serving maid, but fearing competition, dismisses her.

The court arrives and Farfalla is summoned by the Prince to prepare a meal for his famished subjects. The humble meal is spurned, so the witch, taking this opportunity to impress, transforms the peasant fare into a sumptuous banquet with a wave of the magic crutch. The court greedily gorge themselves.

Meanwhile, PRINCE DJALMA becomes more and more infatuated with Farfalla and asks her to dance. The witch, in a fury, intervenes just as the court - feeling rather the worse for their over-indulgence in magical food - lurch into dance. Defying the witch, Farfalla returns to dance with the Prince and is snatched away by Hamza and her cronies. The Prince is left alone and bewildered.

Scene 2 - outside the witch's abode.

Hamza is sleeping and Farfalla amuses herself by tickling her. She awakens in a rage and transforms Farfalla into a butterfly, who flies off and is joined by hoards of other butterflies. They swarm about Hamza and chase her into the clearing where the court, ignoring her, delight in catching the butterflies. These captives are offered to the Prince who selects the one he finds most beautiful. He pins his prize to a tree and is dismayed as before his eyes the butterfly is transformed into Farfalla, who falls injured at his feet. He begs forgiveness, but his thoughtless cruelty has turned her love to hate and she rebukes him. The witch's spell, momentarily broken, takes hold again and Farfalla flies off, a butterfly. The Prince declares his undying love and, thinking all butterflies to be his Farfalla, begins a futile search until he collapses exhausted.

Scene 3 - a clearing in the forest.

In his dream the Prince dances with an elusive Farfalla. He awakens alone and in desperation seeks out Hamza, pleading with her to change Farfalla from a butterfly to human form. She consents and it is done, but, as the witch suspects, Farfalla remembers the inflicted wound and spurns him. Forgetting all dignity, the Prince drags the unwilling Farfalla to his palace.

ACT TWO: The Palace.

The court, although slyly amused by the Prince's somewhat irrational behaviour, nonetheless do their best to entertain Farfalla, but she remains unmoved. Finally Prince Djalma can tolerate no more, and demands that she dance with him. He tries to kiss her, but Hamza, who has been hiding at the palace, thrusts herself between them and receives the kiss. A miraculous transformation! and a beautiful young woman now stands before the Prince. In order to rouse the jealousy in Farfalla, the Prince plays court to the beautiful witch. The ploy succeeds, and Farfalla throws herself into his arms. Much merry-making ensues and Hamza, repenting, breaks her magic crutch - all is forgiven!!

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LE PAPIILLON (Historical note)

The only ballet ever choreographed by the legendary ballerina Marie Taglioni, LE PAPIILLON was created in Paris 1860 with her favourite pupil Emma Livry in the title-role. Set to a lively score by the young Jacques Offenbach - who was, at the time, the 'darling' of the music-hall and operetta lovers - it was performed only 42 times in Paris, when it was dropped from the repertoire after the untimely death of its star, who sustained serious burns when her costume caught fire during a rehearsal at L'Opera in 1862.

A later version based on the original, with new music by Minkus, was staged at St. Petersburg in 1874 with Ekaterina Vazim in the title-role. With the world-wide revival of romantic music in the past few years LE PAPIILLON has become recognised musically, and a faithful re-staging in the style of the 1860's was attempted at the Festival of Romantic Music at Butler University, U.S.A. in the early 1970s.