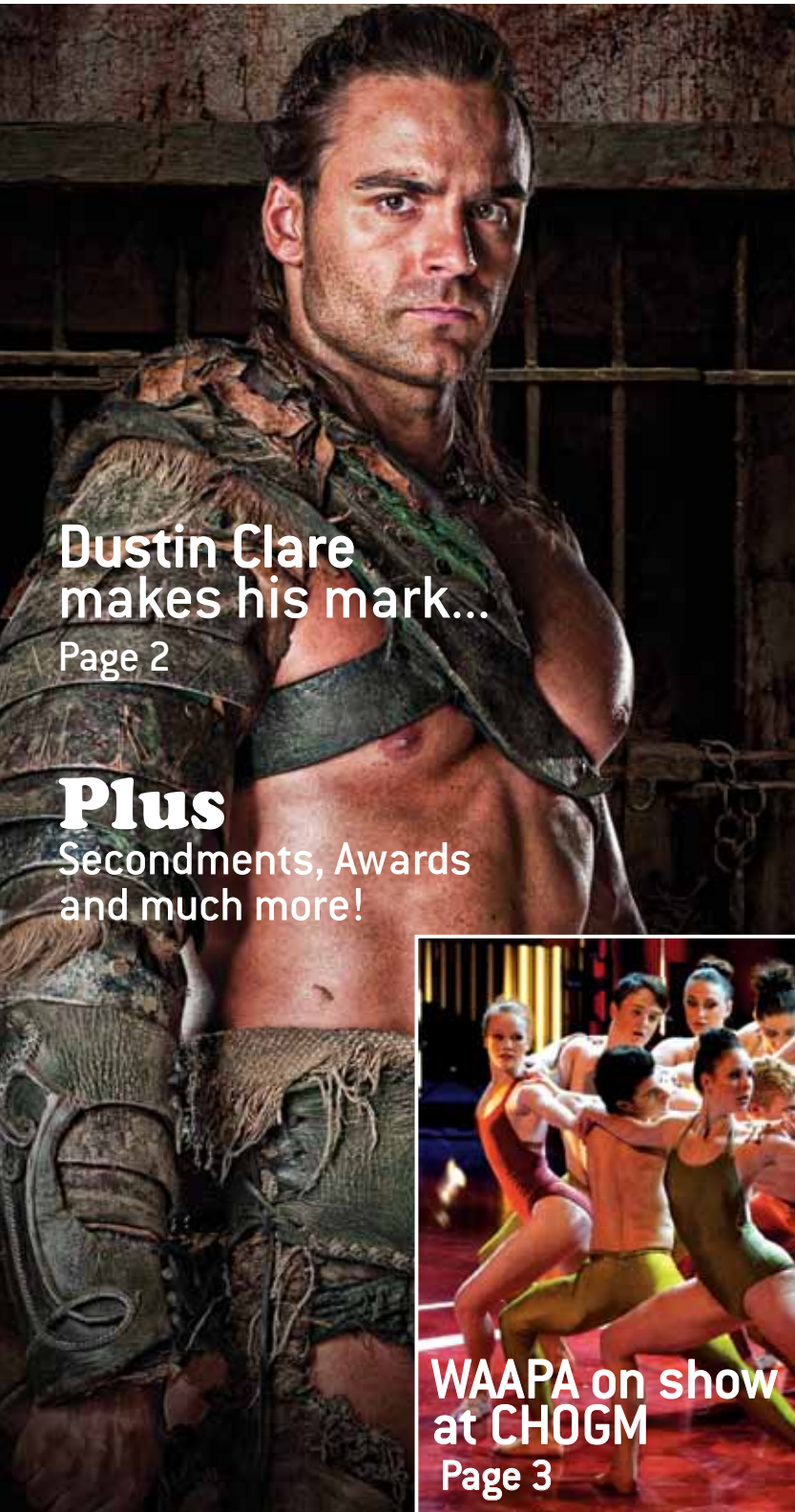




# INSIDE WAA PA

Western Australian  
Academy of Performing Arts

OFFICIAL NEWSLETTER OF THE WESTERN AUSTRALIAN ACADEMY OF PERFORMING ARTS, EDITH COWAN UNIVERSITY (ISSUE 29) NOVEMBER 2011



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## DUSTIN CLARE MAKES HIS MARK IN THE ARENA

Dustin Clare, who graduated from WAAPA's Acting course in 1994, made his name in Australia on television series such as *McLeod's Daughters*, *Satisfaction* and *Underbelly: A Tale of Two Cities*. Now Clare has cracked the notoriously difficult American market, playing the lead role in the US television series, *Spartacus: Gods of the Arena*.

In *Gods of the Arena*, prequel to hit series *Spartacus: Blood and Sand*, Clare plays the central character of Gannicus. In order to get into top gladiator shape, Clare had six hours of sword training daily for three weeks followed by an hour's workout in the pool.

On the big screen, Clare recently enjoyed a role in Fred Schepisi's feature film based on Patrick White's novel, *The Eye of the Storm*, starring Charlotte Rampling, Judy Davis and Geoffrey Rush.

Inside WAAPA asked Clare about his time at WAAPA and his working life in America:

*What are your best memories of your time at WAAPA?*

WAAPA is full of wonderful memories for me. Many things that I will probably not get to experience again. The time I spent there helped me grow as an actor and a person. I am very grateful for that opportunity. I came in at 19 or 20 years old, a young country kid and left a more mature and rounded individual. I think I took a tolerance and an understanding away from that place that has helped me in all aspects of life. It was a real time of discovery. The training and work ethic that you are a part of at WAAPA are extremely well received in the industry, and it's important to continue to foster that for the people who come after you and those who have done so before you. An arts institution is as strong as the talent it produces, and the way we graduates conduct ourselves in the industry professionally. Oh... and I guarantee you that there will never be a party like the parties you have while at WAAPA. Never.

*How has the training you received at WAAPA helped you in your career?*

It gave me such a confident base to begin from. From acting classes, to movement, voice, poetry, singing, accent and dialect (which is more important than you probably give it credit for at the time, learn your phonetics, come away with a few really sharp accents). WAAPA stretched me constantly, often confused, frustrated and at times made my head hurt, but that's the thing about what we do as actors; I see it as a search for an unattainable perfection. Every now and then you might just get a glimpse of it on a far off horizon, but you can never really attain it, that's the thing that keeps us searching I guess. My career thus far

has been varied, I like to challenge myself, to scare myself, and the foundation of all those different classes has really helped me to have a solid base to work from, from singing and dancing, to sword fighting, and everything in between. Gillian Jones my acting lecturer always taught me to keep inquiring, to keep asking questions, to keep playing, she taught us it wasn't about getting it right, you can't get it right, you can only really ever listen and imagine and be present, you can only keep inquiring in a greater more imaginative detail. I think she despised laziness, and there are many lazy actors working in the industry, she wanted to challenge, she wanted to move, to affect. Gillian had a ferocity about the work that I connected with, a passion for conquering maybe. A passion for acting that I connected with. I took these lessons with me.

*When did you move to the US and what prompted the move?*

I have spent a lot of time on and off in the states. I did my first trip after working for two and half years in the Australian industry. I don't particularly like it, and to be honest with you Hollywood is in fact, contrary to popular belief, a bit of a dump. People hype it up and get carried away with it, but in truth that's what it is. It's also for me been a marketplace that I have always wanted to enter, and there is a huge amount of work generated from there. I want to be able to tell stories on a global scale, and for me I love the challenges and complexities of working in front of the camera. So the states has always been somewhere I have wanted to challenge myself, in honesty it's probably been something I have wanted to prove to myself more than anyone else. Our industry is very global now, it's much more connected. In saying that I also feel a duty to tell stories from my own culture and country, to contribute to the storytelling of who we are as Australians in the world, and I think that's very important. I have heard stories of graduates taking the trip over to the states pretty soon after they graduate and it's not something I would recommend, work on your craft at home, fine tune it before you decide to make that leap. If you're lucky enough your career will be wherever you choose to make it, and whatever part of the industry you feel most passionate about.



Dustin Clare in 'Spartacus', Gods of the Arena (c) 2010 Starz Entertainment, LLC

*What do you enjoy most about performing in 'Spartacus'?*

The physical work in *Spartacus* is definitely the best part of the job. The fight choreography and intense training, the wire work and stunt work really are a great aspect of the job. A lot of trust is placed in your fellow performers, stunt men and riggers, for it to come off we all have to get it right, and there is a great team accomplishment aspect to pulling off a big fight sequence or complex stunt sequence. It's completely different from anything I have done before and throws up its own challenges within the genre and the physical stamina, flexibility and endurance that is required in the piece. The show has helped me move into the American marketplace and that was a deciding factor when it came down to deciding to take the role.

*What's the best career advice you've ever received?*

I have had plenty of advice, actors are generous. Older actors are wonderful people to engage, they are full of wisdom, stories and laughs. But honestly the best advice is the stuff you learn on the job yourself, your own mistakes and successes. Although at the start of a big press tour throughout the states I did ask Bill Pullman how he deals with what we were about to embark on, he told me that he does not treat it as part of his reality, he sees it as a completely unrealistic thing, and by doing so he has stayed very grounded and real, and that is something I have taken away with me that I have adopted in my own way. Many people get carried away with the perceived self importance of what we do, I think it's really unfortunate. We're actors, in the end we play, and that must never be lost.

## PERTH FASHION FESTIVAL WIN FOR STUDENT DESIGNER

In September WAAPA Costume student Nicole Marrington took out first prize in the category of Costume Couture in the Student Runway competition, held as part of the 2011 Perth Fashion Festival.

She joined ECU Contemporary Fashion student Cherish Armstrong, who won the Contemporary Evening Wear category.

For Nicole, winning the award was a dream come true.

"The appreciation and recognition of my work by industry professionals was very special. That, together with seeing my costume on the catwalk and watching other people enjoying it was an amazing feeling," Nicole said.

Nicole says the award has furthered

her passion to pursue a career in costume design.

"I've applied for *The Carton 2012*, which is a program that assists three student runway entrants, providing mentorship and an equipped space which assists them to design and create a collection to be shown at the 2012 Perth Fashion Awards."

"Receiving this award has given me so much more confidence that I can achieve something in this industry."

This is the third year that a WAAPA Costume student has won a Student Runway category at the Perth Fashion Festival.

In 2008, Louisa Bannah won the Costume Couture prize and last year Ingrid Singh won.



Above: Nicole Marrington's award winning design at the Perth Fashion Festival

Photo by Fleur Kingsland

## WAAPA ON SHOW AT CHOGM

Students across WAAPA proudly performed in a diverse number of events connected with the Commonwealth Heads of Government Meeting, held recently in Perth.

WAAPA dancers choreographed by Andries Weidemann, Defying Gravity percussionists, opera singers and Music Theatre students participated in the official opening ceremony of CHOGM, held at the Perth Convention Exhibition Centre. Stage Management, Arts Management and Costume students assisted behind the scenes and front of house.

The opening of the Commonwealth People's Forum featured performances by Music Theatre and Contemporary Music students, with classical and jazz musicians providing entertainment pre and post the event.

Brass ensemble members were thrilled to herald the arrival of Her Majesty the Queen at the official State Reception held in the grounds of Government House and to accompany graduate Lucy Durack for the national and royal anthems.

Students, staff members and graduates were to be seen performing at many of the functions held alongside the official events and Defying Gravity members were part of the 200 strong percussion army which performed at the grand opening of the Commonwealth Festival.

It was a memorable week for all concerned and WAAPA was proud to showcase the talents of its students to an international audience.

Photo courtesy of Reuters



## DANCER ACHIEVES SOLO SEAL

In September, WAAPA 3rd Year Dance student Sam Maxted was successful in achieving the prestigious Royal Academy of Dance Solo Seal Award.

The Solo Seal is the RAD's highest individual performance award, with only a few being awarded worldwide each year.

Candidates are required to perform three variations, showing a consistently high level of accomplishment, musicality, style and presentation. The Solo Seal takes place in front of an invited audience and a panel of judges; West Australian Ballet leading artist, Jayne Smeulders was one of the judges on the panel assessing Maxted's performance.

In preparation for his award exam, Maxted received intensive one-on-one coaching with WAAPA Classical Dance Lecturer, Diana de Vos.

"I was absolutely ecstatic when I heard the news that I had passed," said Maxted. "I also felt a great sense of pride and relief that all the hard work I had put in outside of my normal WAAPA studies had paid off."

"I owe Diana de Vos a lifetime of gratitude and praise for the commitment, encouragement and care she has showered upon me over the past three years."

Don't miss *Summerdance* Nov 19-26, in The Geoff Gibbs Theatre, ECU Mt Lawley.



Sam Maxted with Mia Thompson in costume for 'Serenade' Photo by Jon Green

## RADIO ACTIVE GOES REGIONAL

Four years ago WAAPA's Contemporary Music course had a total of 33 students enrolled. Today, the program's increasing popularity has seen that number swell to 130 students.

Mike Eastman, WAAPA's Coordinator of Contemporary Music, felt the time was right to extend his students with new challenges.

So last year, for the first time ever, the Contemporary Music students starred in their own full-length concert at the Subiaco Arts Centre. *Radio Active*, a high-energy celebration of chart-toppers covering all musical genres from pop to rock, R'n'B to soul and funk classics, involved a huge cast of talented students performing over three nights.

*Radio Active* proved so successful that the show is now an annual event on the Contemporary Music program calendar, with this year's *Radio Active* again wowing the crowds at the Subiaco Arts Centre in September.

"*Radio Active* is a special experience for the students as they get to perform in front of a theatre audience," says Eastman. "Being a sit-down theatre style show, you can't just play the biggest hits because many of them encourage people to dance. You have to handle it differently. The students have to work to keep the audience engaged with their performance, plus some minor props, costumes and lights."

Yet Eastman and his colleagues Ric Eastman and Dr Matt Styles wanted more. They wanted to take the show on the road.

"The idea was to visit a regional centre for a week and set part of the show up to perform," says Eastman. "But far more importantly, in the four or five days before the show we would workshop and go out to the schools and become

part of the community for a week. Then on the Friday night we would turn on this big show featuring the students of the local schools and WAAPA."

So, after a year of planning, *WAAPA in Residence: Radio Active* became a reality and in late August, four staff and 16 students – 11 from the Contemporary Music course and five from Production and Design – headed south to Albany to collaborate and perform with over 60 students from Albany Senior High School and Great Southern Grammar.

“ The students are still on a real high and the impact of the week has been profound... ”

During the week-long residency, the WAAPA staff and students held master-classes, workshops and rehearsals with the high school students. It culminated in a fully produced, high energy rock/pop concert at the new Albany Entertainment Centre on September 2.

The show featured several local high school bands, two Contemporary WAAPA bands and vocalists, and a 60-voice choir combining the choirs of the two schools to sing vocal arrangements of Leonard Cohen's famous *Hallelujah* and backings for *Tommy and Krista* by Thirsty Merc.

After the WAAPA contingent returned to Perth, teacher Sheena Prince of Albany Senior High School sent Eastman an email describing the positive effect of the residency on her students.

"I am very sad for you that you couldn't be a fly

on the wall in the classroom on Monday and see for yourself the shiny eyes and hear the bubbling enthusiasm about the experience that the lucky students involved with you had enjoyed!" Prince wrote. "The students are still on a real high and the impact of the week has been profound. The Year 11s are very keen to be involved again and the Year 12s deeply jealous!"

Eastman agrees that the event was highly successful. "We were ticking boxes everywhere... there was so much interaction between the high school students and our music students, it was glorious to watch. Some of the school students who were looking for knowledge and training in sound engineering sat with our sound techs learning how that works; others were working with our lighting techs, seeing how the lighting had been designed and built. And our technicians were working with the local venue operators."

"It was just such a positive experience for the WAAPA students in terms of mentoring and putting on a unique show for an audience of 500 people in a magnificent new major venue. Our students, who were chosen from across three different year groups, also experienced a real bonding. And the Albany community was so overwhelmingly supportive and positive towards us."

Eastman sees this as the first step in what would ideally become an annual touring component of the Contemporary Music course.

"It's the start of what I hope will be a major annual collaboration between the two regions. Given the talent in Albany – there are some great musicians and amazing teachers down there doing a fantastic job – I think it will become an intrinsic part of the course."



Photo by Jan Green

## A DEADLY FOR KARLA HART

On September 27 at a gala event at the Sydney Opera House, Aboriginal Theatre graduate Karla Hart won a 2011 Deadly Award for Community Broadcaster of the Year.

Hart, who is also a graduate of ECU's Contemporary Performance course in the School of Communications and Arts, was awarded the Deadly for her work on Noongar Radio, 100.9FM Perth, WA.

Hart has been working in the WA arts industry for four years, being involved

in theatre, film, dance, writing and directing. She has worked for Yirra Yaakin, teaching school children techniques for acting and writing, and traditional and contemporary dance. Hart manages and performs with Kwarbah Djookian, a traditional women's dance group, and has recently recorded her own music.

The Deadly Awards recognise the contribution of Aboriginal and Torres Strait Islanders to their community and to Australian society.



Karla Hart with her Deadly Award - Photo by Amanda James

## BARCAN TAKES UNIQUE JOURNEY IN 'PECAN SUMMER'

In September, WAAPA Voice Lecturer Linda Barcan performed in the 2011 season of Deborah Cheetham's opera *Pecan Summer* at the Victorian Arts Centre.

The 2010 premiere had already made Australian theatre history when it assembled a cast of Aboriginal and Torres Strait Islander singers and dancers to perform in Australia's first indigenous opera.

*Pecan Summer*, which the composer says is about "the unending quest for belonging", tells the story of the 1939 walk-off from Cummeragunja Mission, when the men and women of Cummera led their people across the Dhungala (Murray River) into Victoria to protest the poor living conditions and harsh restrictions at the Mission.

The opera covers sixty thousand years of Yorta Yorta history, from the Prelude, recounting the Dreamtime story of the Dunghala's creation, to the Postlude, set in Federation Square on the occasion of Kevin Rudd's historic Apology to the Stolen Generations. Against this broad backdrop a more private drama is played out, based on Cheetham's own personal experience, of the removal of children from one family across several generations.

In September 2008 and 2009 Barcan was involved in the opera's workshopping process when she was engaged as voice tutor on the Wilin Spring Intensive Opera courses. Of the three-year experience to date, Barcan says: "It has been fascinating and enriching to be a part of this page-to-stage process, and to watch the cast grow as performers and people."

*Pecan Summer* is set to tour Australia over the next five years. The tour will take in all capital cities and target regional, rural or remote indigenous communities in each of the states and territories. Barcan will continue to be a part of the non-indigenous cast which also includes distinguished soprano Rosamund Illing, and noted tenor and choir-master Jonathan Welch.



Back row, left to right: Toni Lalich, Deborah Cheetham, Jonathan Welch, Pat Oakley.  
Front row, left to right: Eddie Bryant, Rosamund Illing, Linda Barcan, Tori Oakley

Photos by Jorge de Araujo

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[bravowaapa@ecu.edu.au](mailto:bravowaapa@ecu.edu.au)

## SECONDMENT STORIES

*In their final year of study, a number of WAAPA students undertake secondments with companies throughout Australia and overseas to prepare them for life after graduation. Here is a snapshot of two 3rd Year students who were both seconded to Red Rabbit Collective, a Perth theatre company founded in 2010 by a cooperative of Curtin University BA Performance Studies graduates. Lighting student Stephen Warren and Stage Management student Emily Stokoe were invited to spend five weeks working on the Collective's production of 'Flirt Fiction' as part of the Edinburgh Fringe Festival 2011. Here they write of their experiences:*

My secondment, from July 28 to September 4, came about through connections I made when I worked at Perth's Blue Room Theatre prior to starting my study at WAAPA. After working with Red Rabbit Collective on its Perth productions, I was offered the opportunity to travel with the company to Edinburgh as lighting designer on *Flirt Fiction*.

For this secondment I led the production team in the planning and execution of the technical requirements for touring the production internationally. This included liaising with venue staff in Edinburgh, freighting the set and costumes, and creating a touring lighting plan. Once in Edinburgh, I assisted in final preparations for the production, led the bump in and technical rehearsal, and assisted with change-over for each performance.

For someone who had never toured a production before, the logistics of touring internationally were an enormous challenge. That included creating a lighting plan for a venue I had never seen, which needed to be executed in an hour and half!

However being a part of showcasing West Australian theatre to an international audience was a real highlight for me... as well as being involved with something as exceptional as the Edinburgh Fringe Festival, with so many artists from all over the world.

After graduating I will be working on a production at Holden Street Theatres as part of the Adelaide Fringe Festival in February 2012.

*- Stephen Warren*

I first became involved with Red Rabbit when I was invited by Stephen Warren to stage manage a four-night workshop season of *Flirt Fiction*, which was held at The Blue Room in February this year. I then applied to the company for a secondment position on their tour to Edinburgh and was delighted when I was asked to stage manage the entire production.

By April we had an Edinburgh venue booked for the show and a four-bedroom apartment

secured. We also won a grant from the Department of Culture and the Arts to assist us with getting to the Fringe. During this time we also confirmed that we had a season of the show at The Blue Room when we returned home in October. Flights were booked and I began sourcing the set and props in time for rehearsals to commence in May.

However, because of the restrictions on what is allowed to enter in and go out of each country, we had to be extremely careful with what we purchased for the show. For example, one scene set in a forest required around 30 pinecones but we weren't allowed to take them with us. I started doing my research on companies in Scotland where we could source the additional items we needed.



*'Red Rabbit' cast and crew (right to left): Jessica Craig-Piper, Emily Stokoe, Stephen Warren, Kathryn Delaney, Zoe Cooper and Lawrie Ashford*

The design concept for the show was simple – every scene has a suitcase and all the props/set/costumes for that scene would be stored in a suitcase and taken out by the actors when required. I remember one night just before I flew out of Australia I had a pile of suitcases sitting in front of me and my challenge was to make them all pack down into just two trunks. Four hours later, I had 15 suitcases packed into two trunks with all the props and tools required for our tour to the Fringe!

In our first week in Edinburgh we rehearsed every day in an office block near our house and sourced our additional set and props. We also found time to explore the Royal Botanical Gardens, which assisted us in finding some much-needed pinecones.

On August 4 we had our first day in the venue. We were only allocated an hour and a half to bump in our props and set, focus our

lights, set sound levels, plot lighting cues and do a technical rehearsal. Miraculously we managed to complete everything except a technical rehearsal. The following night we had a preview, which ran surprisingly smoothly. I was also operating lights and sound for the show, this was a fabulous opportunity for me and extremely challenging. I learnt how to use QLab which is a very clever and popular program used to run sound cues.

Our venue held back-to-back shows from 10am till 11.40pm everyday with only 10 minutes change-over time between each show. This allowed me eight minutes to set up my laptop with the sound desk and test the cues, refocus lights, load the lighting cues and test them. We also had to bump-in the set and props, and the cast had to set their costumes. We then had two minutes to get the audience in and start the show.

We played at 10.40pm each night and the show ran for an hour. Often we would arrive at the theatre to be informed there had been a fire alarm and evacuation in the building earlier that day. This would hold up all shows for the remainder of the day so we would sometimes not finish our show until past midnight. I can assure you that by August 28 we were all exhausted.

The most challenging part of my secondment would have to be the late nights and fast changeovers. The Red Rabbit Collective was heaps of fun to be with – even though I was the youngest member on the tour, I always felt part of the team.

This trip was my first time travelling internationally so sometimes I was a bit homesick but I had the most amazing time. I wouldn't change it for anything. All the challenges and exhausting days were without a doubt completely worth it - all the shows, meeting new people, visiting fun little late night venues, parties, beautiful places and incredible restaurants just enriched my experience so incredibly.

I also learnt so much about the way I work and how other people work. I had the opportunity to expand my technical and people skills (it's not easy talking to hundreds of strangers about your show!), which has helped me develop my confidence as a stage manager.

I am so thankful to the Friends of the Academy and to the Stage Management Fundraising team for the grants I received, and also to my amazing family and friends who were so supportive of my biggest adventure yet. I would highly recommend a year at the Fringe for anyone who loves the arts – it will change your life!

*- Emily Sky Vining Stokoe*

## POSTCARDS FROM OVERSEAS

Violinist David Sanzone, a 2010 Bachelor of Music graduate, has been travelling through Europe for the last three months. He tells Inside WAAPA what he's been up to:

*When I left Australia at the beginning of July, I flew to Positano in Italy to perform as a soloist and chamber artist at the International Chamber Music Camp. I performed with artists from the faculty of the University of North Texas including Jeff Bradetich, Ania Bard and Gudrun Raschen. We have been invited to perform at next year's camp and I've also been invited back to work as faculty.*

*After travelling around Italy, I continued my Euro trip to a little town in Austria called St. Paul im Lavanttal, where I undertook a teacher-training course in Colourstrings [a music education program for children] instructed*

*by Geza and Csaba Szilvay, and members of faculties from the East-Helsinki Music Institute and Guildhall School of Music and Drama. This was the first of a three-part certification process for Colourstrings teaching.*

*Next stop was Salzburg, where I auditioned for the summer academy of the Mozarteum. I made it through but there must have been a thousand violinists and it was such a scary environment... it was like being back in high-school. But I passed my audition and performed in public masterclasses and performances under the direction of Vadim Gluzman, probably one of the highest profile soloists nowadays. I received a diploma and all the rest of the prestige so that was nice.*

*Nowadays I am studying performance under Réka*

*Szilvay and undertaking violin pedagogy and baroque violin at the Sibelius Academy in Helsinki. I am also doing teacher training and work experience at the East Helsinki Music Institute, the centre of Colourstrings. It has been fantastic, this school just shines. I have never seen a place like it!*

*Next week, I am off to Dallas, Texas to show the Colourstrings method to more of the faculty at the North Texas University. Not a paid gig but still a free trip to America. While there I will also play in an opera orchestra for a week.*

*I've somehow gotten by in this difficult music world, and I owe so much to my WAAPA music lecturers, Peter Tanfield and Micheál McCarthy.*



## TURA TOTALLY HUGE NEW MUSIC FESTIVAL

2011 marked the tenth anniversary of the Totally Huge New Music Festival, and almost as many years collaboration between TURA new music and WAAPA composition.

The highlight this year was visiting fellow Marina Rosenfeld from New York, who worked with students to present her incredible installation/performance work, *Teenage Lontano*, at the Midland Railway Workshops. WAAPA composition student Laura Lowther organised the team and performed in the work herself. WAAPA music ensemble Decibel performed two of Rosenfeld's works, one at PICA and a work with specially constructed 'bass canons' at the Midland Railway Workshops.

In its fourth incarnation the Totally Huge New Music Festival Conference celebrated the launch of the *Sound Scripts* journal, a collection of papers from the last conference in 2009. WAAPA music students presented alongside national and international delegates in this conference. Students also presented at the Student

Composers' Symposium, which saw UWA and ECU students work together. This collaboration continued in the Breaking Out concert, which showcased ten works by emerging composers.

Other highlights included Speak Percussion from Melbourne, who performed two shows at the State Theatre Centre augmented with WAAPA percussionists, as well as a lunchtime concert at WAAPA. Other artists featured included installation artists David Chesworth and Sonja Leber, a surround work performed by Philip Samartzis and a piano concert featuring Mark Gasser, Ross Bolleter and Anthony Pateras.

WAAPA student Sam Gillies organised an associated night called Noizemachin at the Artifactory, and was involved in the *Realtime Arts Magazine* program, along with another WAAPA student Henry Anderson, where selected writers contributed reviews of the festival to

the magazine almost daily. Long time *Realtime Arts Magazine* reviewer Gail Priest gave a very engaging presentation to the Music Research group as part of the festival.

Marina Rosenfeld's visit was supported by the Faculty of Arts and Education Research and Higher Degrees Fellowship for Arts Researchers. The Totally Huge New Music Festival Conference was supported by CREATEC.



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For more information please call Kathy Wheatley on (08) 9370 6873 or go to [waapa.ecu.edu.au](http://waapa.ecu.edu.au)

*"Having a son at WAAPA expanded my world in unexpected ways. From the first visit I was mesmerised by the originality and vitality of the students. Naming a seat is a wonderful and personal way to express support for the Academy and its students." – Adele MacKay*



## 'FALSTAFF' A SHOWCASE FOR GRADUATES

The WA Opera's production of *Falstaff* by Giuseppe Verdi, which opened at His Majesty's Theatre on November 3, showcases a range of talented WAAPA graduates working at all levels of the company, from administration through to the backstage crew.

WAAPA Arts Management graduates working in the WA Opera's administration include Carolyn Chard (General Manager), Lara Luitingh (Artistic Administrator), Maria Sioulas (Marketing and Sponsorship Manager), Rebecca Kais (Marketing and Sponsorship Coordinator), Marianne Hobson (Education Administrator) and Terasa Letizia (Education Coordinator).

On stage, three of the principal roles are played by Classical Voice graduates: Katja Webb in the role of Nannetta, Sitiveni Talei as Ford and Ryan Sharp as Pistol. The WA Opera Chorus includes graduates Jennifer Barrington, Mary-Attracta Connolly, David Costello, Mark Hurst, Bernadette Lucarnus, Harriet Marshall, Timothy Schoenmakers and Neville Talbot.

Working backstage on *Falstaff* are graduates of WAAPA's Production and Design course, including Mandy Farmer (Production Manager), Karen Farmer (Stage Manager), Matt Nankivell (Lighting), Sebastian Marks (Sound), Josh Marsland (Deputy Stage Manager) and Ian Studham (Technical Manager).



Katja Webb in 'Falstaff'

Photo courtesy of WA Opera

## 2011 CLASSICAL MUSIC AWARDS

was treated to at the awards ceremony," says Director of WAAPA, Professor Julie Warn AM. "And I know the competition was fierce!"

Honours graduate Erin Royer was the winner of the prestigious Barbara MacLeod Scholarship for the most outstanding female classical music student. Worth \$10,000, this prestigious scholarship will enable the talented saxophonist to further develop her musical skills and artistry by undertaking intensive tuition with world-class experts.

Every year, three awards are made possible through the generosity of John Court and his family: the Helen Court Award, the Faith Court Award and the Michelle Robinson Award. The significant contribution that the Court family makes to WAAPA's Classical Music program was recognised in 2005 with the founding the Academy's student orchestra, the Faith Court Orchestra that is supported by John Court on an annual basis.

This year the Helen Court Award for the most outstanding final-year Classical Music student was presented to classical guitarist Sidney Brien. The Faith Court Award for the

most outstanding first-year violin student was awarded to Hannah Brockway while Amy Manford took out the Michelle Robinson Award for the most outstanding first-year vocal student.

The Simon Frosi Trio, comprising pianist Simon Frosi, violinist Hannah Walters and cellist Beren Scott, won the EKCO Investments Chamber Music Award. This award specifically aims to encourage students to engage in student-driven chamber music.

Mitchell Mollison won the Tura New Music Commissioning Prize for Composition. This award, presented to a final year WAAPA Composition student, involves a cash prize to be used as a commission for a new work.

The winner of the Warana Music Award for best concerto performance was Aidan Boase – a musical trifecta for the young pianist, who also one the award in 2009 and 2010. His fellow finalists this year were Stephanie Davis (French horn) and Georgia Lane (flute).

WAAPA congratulates these outstanding musicians, and is grateful to its sponsors who generously support the music awards.



Photo by Jay Arty

Award recipient Erin Royer

On September 20, WAAPA celebrated the achievements of its most outstanding classical music students at a presentation ceremony for the 2011 Classical Music Awards.

"The music program at WAAPA continues to go from strength to strength as evidenced by the exceptional performances the audience

## ARC GRANT AWARDED

CREATEC researchers from WAAPA/EUCU have been awarded \$220,000 to create an archive of contemporary music from Western Australia.

Faculty of Education and Arts researchers Dr Cat Hope and Professor Lelia Green received the funding through the Australian Research Council to establish the Western Australian New Music Archive (WANMA).

A digital database of Western Australian music composed from 1970 to the present day is considered to be the first of its kind in WA.

"This project involves the discovery, collection, collation, digitisation storage and dissemination of music recordings, video documentation, scores and other evidence surrounding Western Australian new music," Dr Hope said.

## ACTING GRADUATE TAKES A SHOT AT TOM CRUISE

Jai Courtney, who graduated from WAAPA's Acting course in 2007, has been cast in the upcoming thriller *One Shot*, starring Tom Cruise, Rosamund Pike and Robert Duvall.

Chris McQuarrie's film adaptation, based on a book in Lee Childs' crime series, is due for release in 2013.

Courtney will be making his American feature film debut on this project, after having worked in the US on the TV series, *Spartacus: Blood and Sand*.



Photo by Jon Green



## FELLOWSHIP HONOUR FOR WILLIAM GILLESPIE

On September 25, as part of Edith Cowan University's Graduation Ceremony held at the Perth Convention Exhibition Centre, William Gillespie OAM was the recipient of the honorary title of Fellow of the Western Australian Academy of Performing Arts.

This title was conferred on William Gillespie in recognition of his distinguished service to WAAPA and to the performing arts more generally, and for his achievements in the field of Arts Management.

Gillespie, who was the Director of WAAPA from 1999 to 2002, is one of the most respected arts administrators in Australia. His long and distinguished career in arts management has included positions in Australia, Hong Kong, Japan, India and the United States of America.

Born in America, Gillespie has lived in Australia since 1990. In addition to teaching in the field of arts administration, Gillespie has served

as General Director to the State Opera of South Australia, Artistic Director of the State Opera of South Australia's production of the Wagner's *The Ring* and General Manager of the Australian Chamber Orchestra.

In 2009 Gillespie retired as General Manager of the Australian Chamber Orchestra, a position he held since 2002, leaving the company respected for its high artistic standards and financial viability. While in this position, Gillespie freely gave of his time to deliver guest lectures to WAAPA's Arts Management students. He also hosted WAAPA Arts Management students on secondment to the ACO.



Chancellor Hendy Cowan, Peggy Brock, William Gillespie and Vice Chancellor Kerry Cox at the Graduation Ceremony

Photo by Phillips and Father

Awarded a Medal of the Order of Australia in 2001 for service to the arts as an administrator, ECU and WAAPA are proud to recognise William Gillespie as an honorary Fellow for his outstanding management capabilities, which serve as an exemplar for both Australian and international arts organisations.

## RESIDENCIES, WORKSHOPS AND VISITORS

Nelson Woss, producer of the hit Australian film *Red Dog*, and Koko, the canine star of the film, visited WAAPA on September 14. Woss talked to the 3rd Year Acting and Music Theatre students about the experience of filming in Karratha and of having a dog as the lead 'actor'. Woss generously offered free tickets to WAAPA's Acting and Music Theatre students to see *Red Dog* at Event Cinemas on October 1. Thirty students attended the matinee screening and thoroughly enjoyed the film.

John Sheedy, Artistic Director of Barking Gecko Theatre Company, directed the 3rd Year Acting student production of *Blood Will Have Blood, Scenes from Shakespeare*, which opened at the Subiaco Arts Centre on October 22. Sheedy has worked with some of Australia's most respected theatre companies such as Bell Shakespeare, Sydney Theatre Company, Company B Belvoir and Black Swan State Theatre Company.

Shaun Murphy was a visiting director at WAAPA in October for the 2nd Year Music Theatre student production of the musical *Violet*, performed in the Enright

Theatre. Murphy has worked in Australia and overseas as an actor, singer, teacher, administrator and director, across all genres of live performance. This year Murphy was Resident Director on *Dr Zhivago* for the musical's Australian tour.

WAAPA's October production of *Die Fledermaus* by Johann Strauss brought theatre director Kate Gaul and conductor Brett Weymark to the Academy as guest artists. Gaul is Artistic Director of Sydney's Siren Theatre Company and Weymark is Musical Director of Sydney Philharmonia Choirs.

American saxophonist Joel Frahm spent a week at WAAPA in September as a visiting artist, working with students in their ensembles and giving workshops on improvisation and saxophone technique. In addition, Frahm performed at the jazz lunchtime concert, with the US Consul General attending. Frahm's visit to WAAPA was funded through the Brett Lockyer Scholarship. The same month, Cuban pianist Marialy Pacheco also visited WAAPA, working with the Latin ensemble in an open workshop for all students.



3rd Year Acting and Music Theatre students with Nelson Woss and Koko, aka Red Dog (middle)

Photo by Kathy Wheately



John Sheedy working with Acting students Lara Schwerdt and Philippe Klaus

Photo by Jon Green

# STAFF CAMEOS

## JUST A FEW OF THE ONGOING ACHIEVEMENTS OF WAAPA STAFF

**DR CAT HOPE** (WAAPA Research Fellow) and **LINDSAY VICKERY** (Lecturer, Composition & Music Technology) visited Japan in late September/early October. As 'Candied Limbs' they performed in Osaka, Kyoto, Kobe and Tokyo, and paid a visit to Tamagawa University. In addition they visited master craftsman Taguchi at his loudspeaker factory, and were treated to a 64 channel surround concert featuring Taguchi's omni directional speakers. They made many new friends and possibilities for future visits and exchanges.

In October, **ANDREW LEWIS** (Program Director, Performance) directed the world premiere of *The Damned* by Reg Cribb for Black Swan State Theatre Company. In her review for ABC 720, Victoria Laurie describes the play as "compelling viewing... [playwright Reg] Cribb and director Andrew Lewis should be commended for attempting to shed light on a still puzzling and horrifying aspect of modern life."

**JULIA MOODY** (Senior Lecturer, Acting – Voice) will perform in *When the Rain Stops Falling* by Andrew Bovell for Black Swan State Theatre Company, opening on October 29.

Memory of Elements, made up of WAAPA jazz staff including **JAMIE OEHLERS**, **TOM O'HALLORAN**, **BEN VANDERWAL**, **CARL MACKEY**, **SIMON JEANS** and **PETE JEAUVONS**, released a self-titled CD in September and toured Victoria, NSW, South Australia, Queensland and Tasmania. The tour was made possible through a Contemporary Music Touring Grant from the Office of Prime Minister and Cabinet.

In October, **DAVID WICKHAM** (Lecturer, Piano) performed a new solo piano work, *Shipwreck of the Golden Lion* by WAAPA classical music graduate **REBECCA ERIN SMITH**, featuring mezzo-soprano Fiona Campbell, in a live national broadcast on ABC Classic FM. The following week's live broadcast featured Wickham performing with Andrew Nicholson, principal flautist with WA Symphony Orchestra.



Courtesy of David Wickham

### Cover Credits

Dustin Clare - photo by Kirsty Griffin  
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Dancers at CHOGM, photo courtesy of Reuters  
Radio Active, photo by Jon Green

# STUDENT SNAPSHOT

## JUST A FEW OF THE ONGOING ACHIEVEMENTS OF WAAPA STUDENTS

### ACTING

In September, 3rd Year Acting student **JOSHUA BRENNAN** starred alongside Anna Houston in Perth Theatre Company's production of Philip Ridley's two-hander, *Tender Napalm*, which was directed by WAAPA directing graduate and PTC Artistic Director, **MELISSA CANTWELL** (2007). In her review in *The Australian*, critic Victoria Laurie wrote of "Melissa Cantwell's confident direction" while Courtney J. Pascoe commented on *Aussietheatre.com* that the performances were an "indisputable example of courage and dramatic skill."

3rd Year Acting student **ABBY EARLE** has joined the cast of the Channel Nine telemovie *Sundowner*, starring Todd Lasance, which is currently filming in Perth. The Cordell Jigsaw production tells the tale of two innocent men who become embroiled in one of the most famous heists in Australia's history and the fight to clear their names.

### DANCE

Advanced Diploma students **MATT CAREY**, **BEN CHAPMAN**, **REBEKAH CONRY**, **ALEXANDRA MACNISH**, **KYE MAURER**, **MATT TUPPER**, **RIANNON WILLIAMS** and BA students **JESSICA AUSSERLECHNER** and **LIANNE GOODWIN** were invited to perform in the WA Ballet's September season of *The Taming the Shrew*. "This was a wonderful opportunity for the students to be involved in the professional industry and performing a world-renowned work choreographed by John Cranko," said Kim McCarthy, WAAPA's Coordinator of Classical Dance.

Graduating Advanced Diploma student **MATT CAREY** is performing with the Royal New Zealand Ballet in *Angelina Ballerina's Big Audition*, which tours Australia and New Zealand.

### MUSIC

3rd Year Classical Voice students, soprano **SARAH GUILMARTIN** and mezzo soprano **CAITLIN CASSIDY** have been invited to join the West Australian Opera's Young Artists program. This program aims to prepare developing voices for the next stage of their careers. Former Young Artists making their careers on the world stage include WAAPA graduates Rachelle Durkin, Paul O'Neill and Emma Matthews.

### MUSIC THEATRE

**TOM HANDLEY**, who played the lead role in WAAPA's mid-year production of *Crazy for You*, is now on tour with *Wicked* in Asia.

Graduating Music Theatre students **SIAN JOHNSTON**, **JAKOB AMBROSE** and **MARK STROM**

have been cast in *A Chorus Line*, directed by Baayork Lee, which opens in December in Sydney. Johnston plays the role of Kristine, while Ambrose and Strom are in the ensemble.

# APPLAUSE

## JUST A FEW OF THE ONGOING ACHIEVEMENTS OF WAAPA ALUMNI

### ABORIGINAL THEATRE

Yirra Yaakin's production of *Good Lovin'*, which toured WA's Pilbara region from September 20-23, starred graduates **SHAKIRA CLANTON** (2006), **ZAC JAMES** (2008), **ALYSSA THOMPSON** (2009) and **IAN WILKES** (2008). A WA Health Department commission written by award-winning indigenous playwright, David Milroy, *Good Lovin'* was directed by WAAPA graduate **EVA GRACE** (2002). The free performances played to schools and communities in Karratha, Roebourne and Onslow. Other WAAPA Aboriginal Theatre graduates employed on the show were costume designer **SHELDON KOVICH** (2006) and music director **JAMAL RYDER** (2005).

**STEPHEN SMITH-INCE** (2003) choreographed *Urban Dreaming*, a contemporary dance work created for the West Australian Aboriginal Contemporary Dance Company as part of the opening gala dinner of the WA Indigenous Tourism Operators' Conference in Perth on September 22.

### ACTING

**CHEREE CASSIDY** (2008), who last year appeared on the small screen as Constable Debbie Webb in *Underbelly: The Golden Mile*, recently starred on stage as Maggie in the Queensland Theatre Company/Black Swan State Theatre Company co-production of Tennessee Williams' *Cat on a Hot Tin Roof*, directed by Kate Cherry. After playing at the Queensland Performing Arts Centre in August, the show transferred to the WA State Theatre Centre for a September season, where **CAITLIN BERESFORD-ORD** (1999) joined the cast. In the *Sydney Morning Herald*, Katerine Feeney described Cassidy's performance of Maggie is "like the play, altogether watchable".



Cheree Cassidy in 'Cat on a Hot Tin Roof'

**MARCUS GRAHAM** (1986) has returned to the small screen on Seven's *Home and Away*, signing on to play new character Harvey Ryan until the end of next year. Graham's foray back

into the world of soap opera is his first since shooting to stardom playing Stanley 'Wheels' Kovac on *E Street* two decades ago.

2008 graduates **GERALDINE HAKEWILL**, **TJ POWER** and **JAMES MCKAY** have been cast in *Les Liaisons Dangereuses*, starring Hugo Weaving and Pamela Rabe, opening on March 31 as part of Sydney Theatre Company's 2012 season.

**HUGH JACKMAN** (1994) stars in the science fiction film, *Real Steel*, released worldwide in October and also had a feature role in the Wendi Deng-produced movie *Snow Flower and the Secret Fan*. Jackman is currently shooting the fifth instalment of the *X-Men* film franchise, *The Wolverine*, in Japan. Early next year Jackman begins filming the upcoming screen adaptation of the musical, *Les Miserables*, in which he plays the principal role of Valjean. *Les Miserables* will be directed by Tom Hooper of *The King's Speech* fame.



Hugh Jackman in 'Real Steel'

**CHANTELLE JAMIESON** (2008) plays the role of Julie Rousseau in the Australian drama series, *Crownies*, currently airing on ABC1.

In October, **CLAIRE LOVERING** (2010) and **WADE BRIGGS** (2010) performed with 2010 Music Theatre graduate Sage Douglas in the world premiere of *The Damned* by Reg Cribb for the Black Swan State Theatre Company. In her review for ABC 720, Victoria Laurie wrote of the "excellent performances" of the three leading actresses, including Lovering, and stated that Briggs "impressively handles multiple roles".

**FRANCES O'CONNOR** (1992) stars in the October released feature film, *The Hunter*, with Willem Dafoe and Sam Neill. Directed by Daniel Nettheim, the film is based on Julia Leigh's acclaimed debut novel. O'Connor recently finished filming *Jayne Mansfield's Car*, an independent film directed, co-starring and co-written by Billy Bob Thornton, starring Robert Duvall, Kevin Bacon, and John Hurt. She has also completed two other US features, *Lumpy* with Justin Long, and *Little Red Wagon* directed by David Anspaugh, as well as the UK mini-series *Ice*, which was filmed in New Zealand and co-stars Richard Roxburgh, Sam Neill and Stephen Moyer.

**ALISON VAN REEKEN** (1996) and **FIONA PEPPER** (2008) will perform in *When the Rain Stops Falling* by Andrew Bovell for Black Swan State Theatre Company, opening on October 29

## DANCE

**CLAUDIA ALESSI** (2000) is movement director on Black Swan Theatre Company's production of *When the Rain Stops Falling* by Andrew Bovell, which opens on October 29.

In September, **DARYL BRANDWOOD** (1989) danced the role of Lucentio and **SARAH SUTCLIFFE** (2007) and **MEG PARRY** (2007) performed the role of Bianca in West Australian Ballet's production of *The Taming of the Shrew*.



Left; Daryl Brandwood and Sarah Sutcliffe. Photo by Jon Green

**SOFIE BURGOYNE** (2007) danced the role of Nina in the contemporary Australia chamber opera *Into the Shimmer Heat* at the Heath Ledger Theatre, which opened on October 8.

## MUSIC

Soprano **SKY INGRAM** (2008), as a representative for Australians studying in the UK, recently met Queen Elizabeth II and the Duke of Edinburgh at a reception in Buckingham Palace. Ingram, who has a swag of awards and scholarships to her name, moved to London two years ago. "The sheer number of concerts, theatres and artists in this country is so inspiring and encouraging for a young singer," she says of her new home. She also hopes to study at the National Opera Studio in London, the Jette Parker Young Artists Program at Covent Garden, and is auditioning for various opera companies in the UK.

In October, composer and performer **REBECCA ERIN SMITH'S** (2010) solo piano work *Shipwreck of the Golden Lion* was performed by pianist and WAAPA Lecturer David Wickham in a live national broadcast on ABC Classic FM. The month before, Smith's symphonic work *In Dreams' Abyss* was premiered by the WA Youth Orchestra at the Perth Concert Hall and her string quartet *audio6* was read by the RESound Collective at the State Theatre Centre of WA. Earlier this year Smith was named runner-up in the 2011 APRA professional development awards in the classical category and in late 2010 was chosen to work with the WA Symphony Orchestra as part of the young composers program.

**SAM ROBERTS-SMITH** (2008), Classical Voice graduate, has been chosen for Opera Australia's 2012 Young Artists program.

## MUSIC THEATRE

In October, **SAGE DOUGLAS** (2010) performed with 2010 Acting graduates Claire Lovering and Wade Briggs in the world premiere of *The Damned* by Reg Cribb for Black Swan State Theatre Company.



Left; Sage Douglas, Claire Lovering and Amanda Woodhams in 'The Damned'

In September, **LUCY DURACK** (2002) sang her final performance in the role of the good witch Glinda in the smash-hit musical *Wicked*, after being with the Australian production for four years. During that time, Durack appeared in more than 1000 performances of the show, was nominated for a Helpmann Award, sang the national anthem at the AFL Grand Final and Oaks Day for Melbourne's Spring Racing Carnival and performed at Sydney's Carols in the Domain. Durack is now writing a TV series and will be seen in her first feature film, *Goddess*, starring opposite Ronan Keating.

WAAPA graduate **SUZIE MATHERS** (2007) replaced Durack as Glinda for the Asian tour of *Wicked*.

## PRODUCTION AND DESIGN

**HOLLY BOYTON** (2008) is designing costumes for a new work by choreographer Terence Kohler as part of the West Australian Ballet at the Quarry season in February 2012.

**ALICIA CLEMENTS** (2008) was costume designer and **JAMES LUSCOMBE** (2010) was sound designer on the world premiere of *The Damned* by Reg Cribb for Black Swan State Theatre Company.

**COLLEEN SUTHERLAND** (2010) is the costume supervisor for the Australian national tour of *Ben 10*.

**LAUREN WIDDICOMBE** (2009) worked on the film *Drift*, which recently finished filming in WA's Margaret River region, and is currently working as part of the costume crew on the Channel Nine telemovie *Sundowner*, starring Todd Lasance, which is currently filming in Perth.

**BRYAN WOLTJEN** (1998) is set and costume designer and **TRENT SUIDGEEST** (2008) is lighting designer on Black Swan Theatre Company's production of *When the Rain Stops Falling* by Andrew Bovell, which opens on October 29.

# IN THE SPOTLIGHT

A glimpse of what's been happening onstage at WAAPA



Violet



Pillars of Society



Blood Will Have Blood



Radio Active



A Chorus Line



Outside In



Blood Will Have Blood



Die Fledermaus



Outside In



Radio Active



Die Fledermaus



A Chorus Line

Photos by Jon Green



Government of Western Australia  
Department of Training  
and Workforce Development

