



# INSIDE WAAPA

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**Plus**  
Visiting artists,  
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more!



# JACKMAN LAUNCHES FOUNDATION AT WAAPA

TWENTY YEARS AFTER GRADUATING, HOLLYWOOD STAR HUGH JACKMAN RETURNS TO HIS ALMA MATER IN PERTH TO LAUNCH A FOUNDATION TO RAISE MONEY FOR THE ARTS

**O**n May 17, international film and stage star Hugh Jackman was welcomed back to the performing arts institution that trained him.

In front of a packed audience in WAAPA's Roundhouse Theatre, which included Governor Malcolm McCusker and Premier Colin Barnett, Jackman officially launched the Jackman Furness Foundation for the Performing Arts.

Jackman and his wife, actor, producer and director Deborra-lee Furness have established the Foundation to support WAAPA and other institutions that train Australia's aspiring performing artists.

He was joined at the launch by Australian screen legend Jack Thompson, who is the Foundation's patron.

Perth businessman Geoff Michael has been appointed trustee of the Foundation and its advisory council includes former governor Ken Michael and Nicola Forrest.

The Foundation intends to raise at least \$10 million over the next four years towards a revenue-generating endowment that will support the Academy and other areas of the performing arts.

WAAPA will be the initial and ongoing beneficiary of the Foundation's fundraising activities.

Money will be used to provide scholarships, support visiting artists and artists-in-residence, fund productions and to provide specialised training for indigenous students.

"The foundation of this place is its teachers," Jackman said. "That is what we are here to support."

At the launch Jackman announced that mining magnate Andrew Forrest and his wife Nicola had pledged \$1 million from their Minderoo charitable trust to kick-start the foundation. Jackman immediately matched this with a \$1 million donation from himself and his wife Deborra-lee Furness.

In his speech, Jackman spoke of his desire to "send the elevator back down" to help other aspiring performers.

"I can tell you with absolute certainty, there is no way my career would be what it is, or that I would be standing in this capacity on this stage if it wasn't for this institution of WAAPA," the *X-Men* and *Les Miserables* star said.

"It is unique, there is nowhere like it in the world and everyone in our business knows about WAAPA and I want it to be treasured here, in this state, as much as it is around the world."



As was to be expected, the Foundation launch also showcased the talents of WAAPA's current students and recent graduates. Design graduate India Hicks and Lighting graduate Trent Suidgeest were charged with creating the 'look' for the launch and 3rd Year Acting student Jonny Hawkins had the honour of being MC. Students from Aboriginal Theatre, Music Theatre, Jazz and Classical music courses provided the entertainment. The Music Theatre students also joined Jackman, who last visited Perth in 2006 as star of the Peter Allen musical *The Boy From Oz*, in performing Allen's hugely popular song, *I Still Call Australia Home*.

After the launch, Jackman took a tour of the Academy with WAAPA Director, Professor Julie Warn AM, stopping along the way to chat with delighted students.

Jackman flew into Perth for the launch from Melbourne as part of a whirlwind tour of South-East Asia and Australia to promote his latest Wolverine film *X-Men: Days of Future Past*, which opened in late May.

Above right: Hugh Jackman next to his 1994 WAAPA headshot and the costume he wore in his WAAPA 3rd Year production  
Photo by Alana Blowfield

Below left: Jackman and Jack Thompson at the Foundation launch Q&A  
Photo by Alana Blowfield

Below right: Aboriginal Theatre students perform at the Foundation launch  
Photo by Kathy Wheatley



# A BELL RINGS FOR ALLIRA

AFTER WINNING A 2014 JAZZ BELL AWARD FOR HER DEBUT ALBUM, ALLIRA WILSON IS EMERGING AS ONE OF AUSTRALIA'S HOT YOUNG JAZZ TALENTS

On May 1, the cream of Australia's jazz community gathered in Melbourne at the Plaza Ballroom to recognise outstanding achievements by Australian jazz musicians at the annual Australian Jazz Bell Awards.

The Jazz Bell Awards, which were established in 2003 and named in honour of the late great jazz pioneer Graeme Bell AO MBE, recognise and encourage excellence in the performance, recording and presentation of jazz in Australia.

Taking out the Bell Award for Best Australian Jazz Vocal Album for her debut CD *Rise and Fall* was 2010 WAAPA graduate Allira Wilson.

Just a few weeks later Wilson performed at the 2014 Perth International Jazz Festival, where reviewer Vanessa Perica described her as "a flawless interpreter, she pays due respect to the tradition within her explorations".

Wilson started singing when she was four years old. "I remember singing for adorable little put-on events at Sunday School where we were encouraged to sing," she says. "My mother and father both love music so the house was always full of the Everly Brothers, Whitney Houston and my father's country music collection."

Wilson discovered jazz through her high school music teacher, jazz pianist Scott Loveday, who introduced her to singers like Ella Fitzgerald, Billie Holiday and Louis Armstrong, and encouraged her to experiment with scatting.

She found jazz opened up exciting ways to collaborate and improvise with musicians from different year levels and even outside of school.

That sense of collaboration was strengthened during her three years at WAAPA. "Most of the people I collaborate and work

with now are largely people I met directly at WAAPA or are very closely affiliated with WAAPA," Wilson says. "There's a sense of unbreakable companionship that [comes] after three years of hard study... it really feels like family. Of course the knowledge gained from the teachers and the course work have been invaluable, as well as the wealth of information brought in by visiting artists and the opportunity to see world class musicians play."

Once she graduated, Wilson found herself performing gigs around Perth in venues such as the Ellington Jazz Club with many of her former WAAPA lecturers, including Senior Lecturer and award-winning jazz saxophonist Jamie Oehlers. At the end of last year, she recorded *Rise and Fall* with Oehlers, Ben Vanderwal, Sam Anning, Tal Cohen and Christopher Sealey.

Now based in Melbourne, the 24-year-old is looking to establish herself in the Melbourne

jazz scene. Over the next few months, she will be performing gigs with her band (Joe O'Connor on piano, Marty Holoubek on bass and Jacob Evans on drums) at Bennetts Lane Jazz Club and Paris Cat Jazz Club. She has joined the vocal group Invenio, lead by Gian Slater, and is part of a project to record with pianist Barney McAll. She is also planning an east coast tour at the end of the year to promote *Rise and Fall*.

"My longer-term goals are to collaborate and contribute to jazz music here in Australia as well as overseas," Wilson says. "The most rewarding aspects of making music are the friendships and I am looking forward to having more people to share music making with, the challenges and the enjoyment from that is what spurs me on and ultimately what would make my career a happy one."



# NICE THINGS FOR COSGRIFF

2010 MUSICAL THEATRE GRADUATE GILLIAN COSGRIFF WINS A GREEN ROOM AWARD AT MELBOURNE'S ANNUAL ARTS AWARDS

Her latest cabaret show might be called *Why We Can't Have Nice Things*, but singer, songwriter and pianist Gillian Cosgriff is making a habit of not taking her own advice.

The 2010 WAAPA graduate has won the Julie Michael Award for Musical Cabaret, the Hal Leonard Award and her one-woman debut show, *Waitressing... and Other Things I Do Well*, took out the Sydney Cabaret Showcase Award. In 2013 she was awarded Best Cabaret at the Melbourne Fringe Festival for *Why We Can't Have Nice Things*.

Most recently, in April of this year, *Nice Things* won a Green Room Award at Melbourne's annual arts awards in the Cabaret category of Best Original Songs.

It seems nice things keep coming Cosgriff's way. She has been described as "...a gifted comedienne

with a magnetic stage presence" by Arts Hub and as "a gem" by The Herald Sun: "An impressive, incisive lyricist and songwriter, and highly capable pianist, singer and comedic performer. The performance gods have been kind to her."

In addition to her cabaret performances at festivals around the country, Cosgriff also performs regularly with improvised musical company Spontaneous Broadway. Her television appearances include *Offspring* and *House Husbands* and she was a backing vocalist for Kate Miller-Heidke's most recent album, *Nightflight*.

Other WAAPA graduates nominated in this year's Green Room Awards included Eddie Perfect for Musical Direction of his show *Perfect Tripod*; Michael Griffiths for Musical Direction of *Sweet Dreams: Songs by Annie Lennox*; and Ian Meadows for Best Male Actor for his role as Trip Wyeth in *Other Desert Cities* for the Melbourne Theatre Company.



Photo by Lachlan Woods

# 'WONDERFUL ENERGIES' OF DANCE

## DANCE STUDENTS FROM TOP CHINESE UNIVERSITY VISIT WAAPA AS PART OF ONGOING PROGRAM OF COLLABORATION

As part of an ongoing collaboration between WAAPA and Beijing Normal University (BNU), twelve Chinese dance students and three lecturers/choreographers travelled to Perth in May for a week of workshops and performances.

While at WAAPA, the BNU dancers participated in contemporary and improvisation dance classes and gave lessons to their Australian counterparts in Chinese folk dance. Their Perth visit culminated in the performance of two works as part of LINK Dance Company's season, *Groundswell*, which ran from May 21-24 in the Geoff Gibbs Theatre.

The BNU dancers performed two remounted pieces in the *Groundswell* program, *The Enlightenment of the Monkey King* by Chang Xiao-Ni and *Dark Eyes* by Xiao Xiang Rong. The LINK dancers performed new works choreographed on them, *LAB 5* by Natalie Allen and *Profusion* by Tamas Moricz.

On the final day of their visit, staff and students of the dance departments from Beijing and Perth, led by BNU's Vice Dean Xiao Xiang-Rong and WAAPA Head of Dance Nanette Hassall, gathered to share ideas about dance education, choreography and culture.

Tang Yi, BNU Lecturer of Chinese Classical and Folk Dance, provided demonstrations of the range of traditions in Chinese culture. Performance processes and superstitions were exchanged, with one young BNU student entertaining the group with his sniffing of the stage as a preparatory act of dancing. The gathering concluded with discussions about the possibility of future exchanges.

In formal recognition of the goodwill



BNU Dance students with ECU staff on the final day of their visit. Photo courtesy of Randall Trautmann

between the two universities, a Memorandum of Understanding was signed by Vice Dean Xiang-Rong and ECU's Vice-Chancellor, Professor Kerry Cox.

This visit is the latest in a series of collaborative undertakings between WAAPA and BNU, initiated in 2012 when Nanette Hassall was invited to attend the inaugural International Creative Dance Seminar (ICDS), hosted by the Dance Department of the School of Art and Communication at BNU.

"Beijing Normal University is ranked as one of the top ten universities in China," said Hassall. "Unlike many other Chinese university dance programs which focus entirely on traditional forms of dance, BNU is committed to building an outstanding contemporary dance program. To have an ongoing collaboration with them opens up exciting possibilities for future ventures."

Last year choreographer Xiao-Xiong Zhang travelled to Perth to rehearse 34 WAAPA dance students in the second half of *The Rite of Spring*. In September, these dancers then travelled to China to spend eight days at BNU for the 2013

ICDS, where they participated in workshops and performed *The Rite of Spring* with their Chinese counterparts.

This year, it was the turn of the Chinese dancers to visit WAAPA. Xu Yao, a graduate student at BNU and the interpreter for the tour, gave Inside WAAPA her impressions of the Perth trip:

"The BNU students really enjoyed staying in Perth, everything is so different from Beijing. Less people and cleaner air made a great first impression, and the hospitality of WAAPA

teachers and students made us love being here even more.


The classes with the WAAPA dancers were the most exciting thing to do, it was so interesting to experience different styles of classes, from contemporary technique, choreography to improvisation classes, and we have worked with all of the dance department staff. They really encourage students to accomplish for themselves, instead of forcing the students to achieve certain goals.

The performances went well too, we got to work with an amazing stage management crew. We were amazed how professional and responsible they were, even though most of them are only 19 years old. Working with LINK Dance Company was exciting too... how friendly they are! We enjoyed performing with them as well, eastern and western bodies running into each other create wonderful energies!

We would like to dedicate our special thanks to Nanette Hassall, who brought us here in the first place, and took care of all of us."

## GRAND PRIX FOR DANCER

### ADVANCED DIPLOMA STUDENT COMPETES IN THE YOUTH AMERICAN GRAND PRIX IN NEW YORK



In April, first year Advanced Diploma in Dance student Valentina Markovovich travelled to New York to compete in the Youth American Grand Prix (YAGP), the world's largest student ballet competition. The Grand Prix is open to students of all nationalities aged 9-19 years and is attended by representatives of some of the world's most prestigious ballet schools and companies.

Performing a classical variation from *Raymonda* as well as a contemporary solo entitled *The Doll*, Markovovich was selected as one of eight competitors to dance the pas de deux in the défilé

of the competition. After the finals she was offered places by several companies to attend their summer schools and has elected to enrol in the Brussels International Ballet School Summer Program, to be held in August this year.

"I had an amazing time in New York," said Markovovich on her return to WAAPA. "It was great seeing competitors from around the world and dancing in front of the directors of so many schools."

Markovovich is planning to return to New York to compete in the 2015 YAGP.

Photo courtesy of Wikipap Media for the Sydney Eisteddfod

# SPOTLIGHT ON LIGHTING

## IN THE LEAD UP TO WAAPA'S MID-YEAR MUSICAL, LIGHTING STUDENTS WERE PRIVILEGED TO WORK WITH ONE OF AUSTRALIA'S TOP LIGHTING DESIGNERS

Mark Howett is an award-winning lighting designer, director and designer who has worked in theatre, film and opera around the world.

From 1996 to 2000, he was Coordinator of Lighting at WAAPA; this year a grant from the Ian Potter Foundation brought him back to the Academy to take masterclasses and to mentor WAAPA's production students while creating the lighting design for WAAPA's mid-year musical, *West Side Story*.

Howett's career began in 1979 when he started working at the National Theatre Perth as a lighting technician. Over 30 years later, Howett has two Helpmann and two Green Room Awards to his credit that span the genres of opera, theatre, dance and concert production.

Howett's resume reads like a 'who's who' of Australian theatre. He has collaborated with acclaimed directors Neil Armfield, Gale Edwards, Geoffrey Rush, Jim Sharman and George Ogilvy, and worked for many of Australia's major arts companies, including Opera Australia, The Australian Ballet, Sydney Theatre Company, Company B at Belvoir St Theatre, Bangarra Dance Theatre, the Australian Broadcasting



Mark Howett and Lecturer in Lighting Jon Davey (second and third from left) with WAAPA lighting students at the Regal Theatre for *West Side Story*

Commission and the Adelaide Festival. On the international front he has worked with the Auckland Opera, Royal National Theatre, The Royal Opera at Covent Garden and lit numerous productions on London's West End.

Howett's lighting designs have graced many of the world's most famous stages. *Cloudstreet*, which won Howett the 2002 Robert Helpmann Award for Lighting Design, toured nationally throughout Australia before transferring to the Kennedy Centre in Washington, New York's Brooklyn Academy of Music and the National Theatre in London. Mark designed the lighting for Neil Armfield's 2004 production of *Sweeney Todd* at the Royal Opera, Covent Garden and for the Australian Ballet and Bangarra's co-production

of *Rites*, which was simulcast nationally on the ABC before touring to New York's City Centre and the Paris Opera House.

Next up for Howett after his time at WAAPA is a collaboration with internationally acclaimed choreographer Arlene Phillips on *A Man Called Lee*, an original musical based on the life of the martial arts legend Bruce Lee. Howett is also slated to direct an upcoming stage production based on Saroo Brierley's book, *A Long Way Home*.

After living in Berlin for the past eight years, which he describes as having been the perfect base for his work in Europe and Britain, Howett plans to move back to Perth early next year.

## A CASTLE RETREAT FOR HOPE

ALONG WITH 45 OTHER WRITERS, COMPOSERS AND VISUAL ARTISTS, MUSICIAN CAT HOPE HAS BEEN INVITED TO A SIX-WEEK RESIDENCY IN ITALY

The late great benefactor Ursula Corning believed that artists require "unfettered time and space to engage in their work and the world". In 1968 she began a summer ritual of inviting an eclectic mix of international guests to her home, Civitella, a 15th century castle in rural Umbria, Italy.

After Corning's death in 2002, her legacy lives on through the Civitella Ranieri Foundation, which annually hosts four six-week residency sessions of self-directed studio and work time for international arts practitioners.

This year, along with 45 other writers, composers and visual artists, the Foundation has extended an invitation to WAAPA Post Doctoral Research Scholar, Associate Professor Cat Hope to participate in a residency at Civitella.

Associate Professor Hope is a composer, sound artist, writer, performer, songwriter, artistic director and music researcher. A classically trained flautist, Hope is a self-taught

vocalist and experimental bassist. She is the director of Decibel new music ensemble which tours and performs her work and commissions others. She has written works for the London Improvisers Orchestra, the Chicago Modern Orchestra and a range of ensembles and soloists.

Last year Hope was the recipient of a Churchill Fellowship to study digital graphic notation and this year she was awarded the Peggy Glanville Hicks Residency, which entailed moving from Perth to Sydney.

Among other projects and performances this year, Hope has so far chaired a panel as part of the Adelaide Festival's Artist week, presented a paper on Digital Graphic Notations at the Icelandic Academy of the Arts, performed a live bass flute improvisation in Paris, and published a new book co-written with John Charles

Ryan, entitled *Digital Arts: An Introduction to New Media*.

From August 18 to September 21, she will join her 'residency community' of 12-14 artists at Civitella.

"It's a great honour to be invited," says Hope. "During the time my main focus will be to complete the large scale noise opera I am writing with a libretto by Jack Sargent; as well as a piece for a Decibel concert at the ABC in Sydney in November entitled 'After Julia' and commissions for various soloists."

"I love making, listening to, thinking about and performing music, so I'm in my element."



Photo by One/lie Grimaldi

# MANAGING THE ARTS

## ARTS MANAGEMENT GRADUATE BRENDAN DAY HAS GONE FROM TOP-LEVEL ARTS MANAGEMENT POSITIONS IN AUSTRALIA TO WORKING FOR THE TATE IN LONDON

**E**ven before he began studying Arts Management at WAAPA, Brendan Day dreamed of one day working in London.

Now, as the Deputy Head of Development Events at the Tate – four art galleries in Britain that between them house the UK's collection of British art and international modern art – Day is well and truly living his dream. When Inside WAAPA contacted him, the 2007 WAAPA graduate had just finished overseeing the inauguration of an art installation by world-renowned contemporary video artist Bill Viola at St Paul's Cathedral in London.

In addition to his job at the Tate, Day is a marketing and sponsorship consultant at the leading music promotion company DHP Family and a freelance event manager at The Hospital Club, a private members' club and creative arts venue in the heart of London.

Before moving to London last year, Day gained experience across a wide variety of Australian arts organisations including Opera Australia, Sydney Dance Company, Art Est. Art School and Gallery and CAPITAL-e Marketing and Events. His last position in Australia before heading overseas was as Protocol Project Coordinator in the Office of the Lord Mayor at City of Sydney.

Here he tells Inside WAAPA about his life in London:

*Why did you decide to move from Sydney to London?*

Moving to London has been something I have wanted to do since I can remember, even before I started university at WAAPA. In 2013 at 30 years old it was the last chance I had to get my Youth Mobility Visa, a two-year work visa for the UK. I thought that if I didn't do it now I would never do it and I didn't want to live in regret. So I took the plunge with no job prospects or a real plan.

*What do you enjoy most about living in London?*

The cultural change has been most enjoyable about London and the vast array of incredible art of every kind, contemporary or classical there is just so much on offer... at times almost too much because you can't experience everything.



It is also amazing being so close to Europe, since moving here eight months ago I have been to over 12 cities and six countries, and there are many more to come.

*How did the job at the Tate come about?*

I applied online for a six-month contract at Tate as the Development Events Manager; after having worked in the position for about three weeks, quite unexpectedly they offered me a promotion to Deputy Head of Development Events. The position works across all four Tate sites including Tate Britain, Tate Modern, Tate St Ives and Tate Liverpool. I also oversee the International Events and Touring for Tate Development.

*Since graduating from WAAPA, you have enjoyed a wide variety of arts management positions across the arts, working in opera, dance, music and the visual arts. Do you have a particular passion for one or do they interest you equally?*

I suppose I have quite an eclectic passion across all art forms. I have always had a keen interest in music and all forms of visual and performing arts. Being a musician myself, music

was where it all began but my passion and desire to learn more about all forms of art has led to my wide range of experience. As a young art collector myself, Tate is certainly a dream come true and I am very excited about the future working here.

*What has been the highlight of your career so far?*

This is quite a hard question as there are a number of highlights across all organisations that I have worked for. To name a few key ones: early on in my career working for Opera Australia and running the events for the Australian tour of *My Fair Lady*; escorting Sydney Dance Company and a number of key supporters to Berlin and the Venice Biennale; delivering a private dinner with Michael Parkinson with Deutsche Bank and Sydney Dance Company; working on Sydney New Year's Eve celebrations with Kylie Minogue as Creative Director celebrating her 25 year anniversary; but I suppose to date being promoted to the position I am currently in and delivering the event in St Paul's Cathedral

followed by two events at Tate Modern was pretty special.

*Do you have any future work plans?*

For the time being I am going to enjoy the experience and take in as much as I can. There are rough ideas and plans in mind, but in the end you never really know where you might end up...

*What did you enjoy most about your time at WAAPA?*

The well-rounded Arts Management degree gave me essential skills to be where I am today. The course is incredibly well regarded in Australia and internationally. It is not every day that you are employed at one of Australia's key arts organisations before you finish your Bachelor degree. I also thought WAAPA had an amazing sense of community and family. The friends I made at WAAPA, both fellow students and teachers, are still very important people in my life. The Arts Management graduates of 2007 were a class to be reckoned with and a number of us are still very close friends nearly ten years on.



# A FIRST FOR AUSSIE SOPRANO

## THE MOST SELECTIVE CONSERVATORY IN THE UNITED STATES OPENS ITS DOORS TO A YOUNG WEST AUSTRALIAN SOPRANO

performing artists at the highest professional level. Admission is based solely on artistic merit and each student is awarded a full-tuition scholarship. With enrolment numbers limited to a maximum of 170 students – only the number needed to fill a single orchestra and opera company – Curtis is the most selective institution of higher education in the United States.

Notable Curtis alumni include composers Samuel Barber, Leonard Bernstein, Gian Carlo Menotti, tenor Juan Diego Florez and soprano Anna Moffo.

Perroni underwent a rigorous audition process to be accepted into Curtis. An initial prescreening process of a recorded audition is followed by a live audition, from which a final round of 10 singers is selected. From this, only two or three singers are offered places.

The 25-year-old soprano, who completed her Masters degree at the Manhattan School of Music

in May last year, began her second Masters at Curtis in September. While the Manhattan School of Music offers rigorous classroom-based learning in areas such as aural skills, theory and diction, Curtis is more aligned to a young artist program, with the emphasis on coaching and performing.

“At Curtis we are constantly working on roles as we do four operas a year, as well as opera, lieder, oratorio and chamber music concerts,” explains Perroni. “It’s very much a ‘learn by doing’ approach... which is what really sets Curtis apart from most schools.”

To say that Perroni is thrilled to be studying at such an illustrious conservatory is an understatement. “The faculty members are incredible and we frequently have masterclasses with some of the worlds greatest musicians,” she says. “I pinch myself every day!”

**S**oprano Elena Perroni, who graduated from WAAPA in 2011, is the first Australian to be accepted into the opera department at the renowned and highly competitive Curtis Institute of Music in Philadelphia.

The Curtis Institute trains exceptionally gifted young musicians for careers as

# SCHOLARSHIPS SUPPORT FUTURE JAZZ STARS

## THE INAUGURAL WOSS FAMILY SCHOLARSHIPS GIVE TWO JAZZ STUDENTS A FINANCIAL HEAD-START ON THEIR WAAPA STUDIES

Bachelor of Music students Rhiannon Johnstone and Tom Walsh have been awarded the inaugural Woss Family Jazz Scholarships.

The Woss Family Scholarships have been established, thanks to the generosity of Perth businessman Mr Ronald Woss and his family, to support meritorious jazz students attending WAAPA and to assist those most in need.

Two scholarships of \$6,000 each are available to all first year jazz students in the Bachelor of Music course.

The 2014 recipients were required to undergo an audition process and were selected on demonstrated commitment to and excellence in jazz music.

WAAPA Director Professor Julie Warn said that the scholarships would allow the students to focus on their studies, rather than their financial circumstances.

“Thanks to the generosity of the Woss Family, two extremely talented students are receiving a vital financial contribution to their university costs as they begin their studies at WAAPA,” Professor Warn said.

“WAAPA is extremely grateful for the generosity of the Woss Family.”

As the Founding Chairman of the Perth International Jazz Festival, Ronald Woss is known for his passion for jazz music and his philanthropy in Western Australia.

“My wife Brigid has been a WAAPA supporter for many years,” said Woss. “She loves all performing arts, including acting, dance and music. I am more of a jazz buff. Together we gain great pleasure assisting young jazz

musicians achieve their dreams, despite some personal hardships. Both Rhiannon and Tom are worthy inaugural winners of the Woss Family Scholarships in Jazz.”

Of being awarded the scholarship, Tom Walsh said: “The generosity of the Woss family will allow me to keep following my passion for music without worrying about my financial circumstances.”

Fellow recipient Rhiannon Johnstone agreed. “It’s an honour and privilege to be one of the inaugural recipients of the Woss Family Jazz Scholarship which has undoubtedly helped to alleviate some financial pressure, allowing me to focus on my studies at WAAPA,” she said.



Ronald and Brigid Woss with scholarship winners Rhiannon Johnstone and Tom Walsh

# OPERA STARS IN THE MAKING

Photo by Robert Workman



Sky Ingram as Musetta in Opera North UK's *La Boheme*, with fellow WAAPA graduate Duncan Rock as Marcello

In November soprano Sky Ingram, who graduated from WAAPA in 2008, will make her debut with the Royal Opera at Covent Garden in the Linbury Studio. She will perform the role of Lea in the world premiere of *Glare* by German/Danish composer Søren Nils Eichberg and librettist Hannah Dübgen.

Ingram moved to London after winning a swag of awards at the 2008 Australian Singing Competition's prestigious Mathy Awards, including the Guildhall School of Music & Drama Award, which allowed her to undertake a year's postgraduate training at Guildhall with Professor in the Faculty of

Voice, Susan Waters and renowned soprano Kathryn Harries.

She then continued her vocal training with Susan Waters at London's National Opera Studio and undertook two tours with the UK's Opera North as principal soprano, playing Helena in *A Midsummer Night's Dream* and Musetta in *La Boheme*.

From May to July this year, Ingram is singing in three John Armitage Memorial concerts, performing Handel, John McCabe and the world premiere of Giles Swayne's *The Yonghy Bonghy Bo*, based on Edward Lear's famous poem.

Photo by Nan Melville



Alexander Lewis (right) as Vasek in The Metropolitan Opera's Lindemann Young Artist Development Program production of *The Bartered Bride*, conducted by Maestro James Levine

Tenor Alexander Lewis, who recently completed three years in the Metropolitan Opera's Lindemann Young Artist Development program in New York, returns to Perth in July to sing the lead tenor role of Tamino in the WA Opera's *The Magic Flute*.

Lewis began his professional career as a lyric baritone in musical theatre roles; by the time he was in his mid-twenties, his resumé included Anthony Hope in *Sweeney Todd* for Opera Australia and Raoul in an Australasian tour of *The Phantom of the Opera*.

However, after a number of competition wins and a summer in the Merola Program in San Francisco, Lewis made the complete switch to opera, successfully auditioning for the Met Opera's Young Artist program.

Highlights of his three years in the program included performing the role of Ferrando in the MET-Juilliard production of *Così fan tutte*, conducted by Alan Gilbert; Vašek in the MET-Juilliard production of *The Bartered Bride*, under the baton of

Maestro James Levine; and Borsa in the MET's new production of *Rigoletto*.

In January this year the 2004 WAAPA graduate performed the role of Flash in the Washington National Opera's production of *Moby-Dick*; after his Perth performances, Lewis will sing a series of recitals and concerts throughout Australia and play Gerhard in Heinz Karl Gruber's *Gloria: A Pig Tale* for the New York Philharmonic.

He will finish the year back in New York singing the role of Raoul de St Bricioche in the Metropolitan Opera's *The Merry Widow*, directed by Susan Stroman, the Tony award-winning director of *The Producers*, with Renee Fleming in the title role.

In 2015 Lewis will travel to the Komische Oper in Berlin to take on the lead role of Hoffmann in *The Tales of Hoffmann* for the renowned Australian theatre and opera director, Barrie Kosky.



Paull-Anthony Keightley as Papageno and Margaret Newcomb as Pamina in The New York Opera Exchange's *The Magic Flute*

Baritone Paull-Anthony Keightley, now studying for his Masters degree in performance at the Manhattan School of Music, received rave reviews for his role as Papageno in the New York Opera Exchange's production of *The Magic Flute*. "If there is a star-turn in the opera, it is the Papageno of Paull-Anthony Keightley, an Australian baritone who knows just how to use his expressive face and flexible body to create an original version of this lovable character." – [vocedimeche.blogspot.com](http://vocedimeche.blogspot.com)



WAAPA's 2013 production of *A Cup of Tea, An Aspidochelone and You!* starring Caitlin Cassidy, Isabelle Freeman, Sarah Guilmartin, Chelsea Kluga and Richard Symons

Five WAAPA graduates, all of whom studied with Classical Voice Lecturer Patricia Price, have recently been awarded scholarships to the Mannes College of Music in New York. Isabelle Freeman, Chelsea Kluga and Richard Symons have been awarded scholarships to study for a Masters Degree in Performance. Sarah Guilmartin and Caitlin Cassidy, currently Young Artists at the West Australian Opera, have been awarded scholarships to study for a Diploma in Professional Studies at Mannes. In July this year, Guilmartin, Cassidy and Symons will appear in the WA Opera's production of *The Magic Flute*.



# UPDATE ON POSTGRADUATE STUDIES AND RESEARCH

In May, Renée Newman-Storen completed the Early Career Researcher Grant 'Transformative Articulations: Imaginative Engagements' with Creative Researchers in the Academy which saw her investigate the co-author/co-creator model with five WAAPA staff, developing a methodology for writing about creative research. She is also working as an investigator, participant and co-curator on the research project 'In Conversation: cross-disciplinary/cross-art form collaboration' which will include 'In Conversation', an exhibition of interdisciplinary collaborations with up to 60 artists. Newman-Storen is also investigator on 'Beyond Thesis and Exegesis: capturing creative practice to improve supervision of creative arts higher degree candidates', a FEA Small Faculty Grant on the need associated with capturing process in the creative research/researcher journey.

PhD candidate Damian Foley is in the thick of post-production editing of his Mike Leigh influenced short feature project *Belonging*. Co-written and filmed alongside former WAAPA Head of Acting Chris Edmund, it was also co-devised and features the current 3rd Year Acting students. Foley also recently secured a place to participate in an advanced directing workshop

limited to six filmmakers at the Judith Weston Studio for Actors and Directors in Los Angeles. While in the US, Foley will also be auditing classes in the Meisner acting technique at the Playhouse West School and Repertory Theatre.

Soseh Yekanians, who is currently pursuing her PhD studies in Directing at WAAPA, directed *Uncle Jack* by Perth playwright Ross Lonnie at the Blue Room Theatre in April. The production was made up of an all-WAAPA team that consisted of musical theatre graduates Ben Hall and Quintin George, supported by lighting designer Tegan Evans, set designer Patrick James Howe, sound designer Carley Gagliardi and lighting operator Max Wilkie. *Uncle Jack* had a sell-out three week season and discussions are currently in progress for *Uncle Jack* to take part in a WA country tour in 2015.

Masters by Research (Voice) student Luzita Fereday has been invited by Barking Gecko to work as voice coach on their latest production *Jasper Jones*, based on the bestselling book by award-winning WA author Craig Silvey. The play



Renée Newman-Storen (centre) performing in 2013 production *Second Hands*

opens on July 18 at the State Theatre Centre and runs until August 9.

Lucinda Coleman recently completed a Remnant Dance international performance tour with dance film premiere to Yangon, Myanmar as part of her postgraduate Masters' research exploring connectivity through dance-making in a collective. She will be presenting a paper on this topic at the Liverpool University conference 'Arts, Peace and Conflict' in the UK on July 2. This will be followed by a paper presentation entitled 'Conversations on the frontlines of the body' at the World Dance Alliance Summit in France, which runs from July 6-11.

## SALLY BURTON AWARD WINNERS

3RD YEAR ACTING STUDENTS FELICITY MCKAY AND JONNY HAWKINS WIN THE 2013 SALLY BURTON AWARDS, HELD IN WAAPA'S ROUNDHOUSE THEATRE ON MAY 26



Photo by James Killian

Sally Burton (centre) with Felicity McKay and Jonny Hawkins

Sally Burton, widow of the great Welsh actor Richard Burton, created the annual WAAPA acting awards – worth \$2,000 each – in her name in 2007, as part of her passion for nurturing young artistic talent. With the philanthropic money coming mainly from Richard Burton's film royalties, Sally sees it as fitting that funds from her husband's estate are being used to support aspiring actors.

"Richard was the semi-literate son of a poor coalminer when he met school teacher Philip Burton, who informally adopted and educated him," explained Sally Burton. "Richard was so grateful to Philip for helping him that it's right that the money should go to helping young people."

The Sally Burton award winners, one male and one female, are chosen from WAAPA's 3rd Year Acting cohort. The students are required to perform a Shakespearean, Jacobean or Elizabethan text monologue or duologue. The judging is based on the ability to speak the verse, connect to the text, interpret the content and present the finished work.

In addition to Sally Burton, this year's judging panel included James Hagan and Will O'Mahony.

"It's been an absolute pleasure to be able to provide this prize for the last seven years. The joy on the winners faces and their gratitude makes it all worthwhile," Burton said after the announcement of the 2104 award winners.

With many of the past recipients of the Sally Burton Award enjoying great success in the film, television and theatre industries, Sally believes that the annual competition is a good barometer for WAAPA's stars of tomorrow.

"2008 winner James McKay went on to pick up the prestigious Heath Ledger Scholarship last year; 2011 winner Abby Earl went straight into the hit TV series *A Place To Call Home*; Claire Lovering, Matthew Levett, Lizzie Schebesta are all enjoying lots of stage and TV work," said Burton. "It's enormously fulfilling to see these graduates go on to realise their dreams."

WAAPA is extremely grateful for the generosity of Sally Burton in making these awards available to honour the work of her late husband.

# COSTUME DREAMS COME TRUE

## WINNING A PRESTIGIOUS NATIONAL DESIGN SCHOLARSHIP GIVES COSTUME AND SET DESIGNER ALICIA CLEMENTS THE OPPORTUNITY TO FURTHER HER WORK IN LONDON

Alicia Clements loves designing both costumes and sets for their different creative challenges. However if pressed, she will admit that her true passion lies with costume design and specifically, period costume.

As the recipient of the 2014 Kristian Fredrikson Scholarship for Design in the Performing Arts, announced at the Green Room Awards in Melbourne in April, Clements can now pursue her passion. The \$10,000 biennial design award will allow the young designer to attend masterclasses at London's School of Historical Dress.

"The School is run by a team of some of the world's best costume historians, designers and technicians," says Clements. "In addition, I'll be able to assist senior designers and learn from their processes."

In her final year at WAAPA Clements marked herself as a young designer to

watch when she won the 2008 David Hough Award for Design.

Since then, Clements has undertaken an internship in Paris to study the design development of menswear and has worked with Deckchair Theatre Company, STEPS Youth Dance Company and Onward Productions. She has designed 11 productions for Perth's Black Swan State Theatre Company and was made Resident Designer in 2012, receiving three Equity Guild Best Design nominations for her designs. For Barking Gecko Theatre Company she designed the Helpmann Award nominated productions of *Duck, Death and the Tulip* and *Driving into Walls*, and assisted Gypsy Taylor on her Helpmann Award nominated design for *The Red Tree*. In 2013 she joined writer/director Will O'Mahony in forming The Skeletal System, a theatre company dedicated to new Australian work.

Clements is currently working in London, where she is costume supervisor for a production of *Much Ado About Nothing* at Shakespeare's Globe Theatre. She is also assisting designer Isla Shaw on a number of touring productions.

"Isla works on a lot of shows for young audiences which are touring non-stop throughout the UK and the world, and my tasks for her are hugely



varied," explains Clements. "Some days I'm making set models or drawing CAD plans for a set builder in Dubai, and the next day I'll be running across the city buying 50 metres of fake fur and sparkles... I have a lot of fun with Isla, the pinnacle being the day I got to be the hair and makeup model for *Angelina Ballerina!*"

Clements will return to Australia in June to design a site-specific production of *The Emperor of Atlantis* for the newly established opera company, Lost and Found. She will also work as designer and producer on a development season of *Coma Land*, a new play by Will O'Mahony. She will then head back to London to take up her scholarship projects.

The Kristian Fredrikson Scholarship for Design in the Performing Arts was launched in 2008 to honour one of Australia's most distinguished performing arts designers, the late Kristian Fredrikson who enjoyed a 40-year design career that spanned the arts, from ballet, opera, contemporary dance, theatre, exhibitions to film and television.

Photos by Cameron Etchells

## EXPLORING THE BODY'S CREATIVITY

### WAAPA STUDENTS GAIN INVALUABLE TRAINING FROM VISITING RADA LECTURER, LORNA MARSHALL

Lorna Marshall, a Physical Performance Lecturer and Honorary Research Fellow at the prestigious Royal Academy of Dramatic Arts in London, was a guest artist at WAAPA for three weeks in April-May.

Marshall has worked in theatre for many years as a teacher, director and performance consultant. She trained with Jacques LeCoq and Etienne Decroux in Paris, and studied the Japanese theatre forms of Noh, Kabuki and Butoh. In recent years she has worked closely with Yoshi Oida (from Peter Brook's company), whom she collaborated with on several productions and two books. She published her own book *The Body Speaks* in 2001.

Marshall teaches performers to access their creativity through their bodies, based

on the way neuroscience has informed an understanding of how the mind and body work together in performance and performer training. She teaches students to recognise and lose unwanted physical inhibitions that have been learned in life. She emphasizes the importance of clear body language in performance, encouraging actors to fully engage with their audience by using their bodies to their best effect.

During her visit, Marshall took masterclasses with students from WAAPA's new Bachelor of Performing Arts (BPA) course, Aboriginal Theatre and 3rd Year Acting.

Marshall also worked with BPA Course Coordinator Dr Frances Barbe on research towards an article on performer training and



Lorna Marshall with WAAPA's BPA students

consulted on a new production Dr Barbe is directing, *The Grieving Project*.

Lorna Marshall's visit to WAAPA was made possible by a Faculty Visiting Fellowship grant from ECU's Faculty of Education and the Arts.

# YOUNG DESIGNERS MAKE THEIR MARK

## RECENT DESIGN GRADUATES TAKE HONOURS IN A NATIONAL PORTFOLIO-BASED AWARDS PROGRAM

Sally Phipps and Cherish Marrington, who graduated from WAAPA's Design for Live Production, Film and Events course last year, have both won WA Graduate of the Year Awards from the Design Institute of Australia (DIA), putting them through to the Australasian section of the Awards. Entries for the Australasian GOTYA program were exhibited and judged at designEX from 28-30 May at the Sydney Exhibition Centre.

The DIA's Australasian Graduate of the Year Awards, known by the acronym AGOTYA, is a portfolio-based awards program for final year design students and recent design graduates in Australia and New Zealand.

Phipps, who was also the 2013 recipient of the David Hough award for Outstanding Design graduate, won in the interior decorating category with the presentation boards of her set designs for the WAAPA productions *Little Women*, *The*

*Swell Party* and *The Critic*. Marrington took out the fashion design category by impressing the judges with her costume designs.

The young designers each receive a one-year complimentary graduate membership to DIA and \$500 cash as their prize.

Phipps credits a chance meeting in 2010 with the costume designer on the musical *Hairspray* as the moment when she began to seriously consider theatre design as a career option. Up until then, she had been pursuing fashion design but was not convinced that the fashion industry was for her.

"I initially enrolled at WAAPA thinking that I would only be interested in costume design," says Phipps. "However, after 3 years of studying at WAAPA I am happy to say I am just as passionate about set design as I am about costume design!"



Cherish Marrington and Sally Phipps with their AGOTYA awards

"I learnt so much during my time at WAAPA... I really loved how hands-on the course was. It was the best way to learn how a production works and really sets you up with all the skills needed to pursue a career at an industry level. Also the support you get from talented staff and industry professionals was fantastic."

Last year, 2012 WAAPA graduate and David Hough Award recipient Lauren Ross won the WA section of the 2013 DIA awards and received a high commendation in the Australasian section of the competition.

Cherish Marrington's and Sally Phipps' award-winning design boards



Cherish Marrington's design for WAAPA's 2013 production of *Easy Virtue*



Sally Phipps' design for WAAPA's 2013 production of *The Swell Party*



Cherish Marrington's design for WAAPA's 2012 production of *Once on this Island*

## WAAPA'S RADICAL DANCERS

The Royal Academy of Dance (RAD) in Western Australia held its annual Festival of Dance from May 29 to June 1, at the John Curtin College of the Arts in Fremantle. The festival saw 340 dancers from 21 ballet schools across Perth compete for three scholarships as well as awards across various categories.

Adjudicators included Rachel Rawlins (recently retired principal with the Australian Ballet), Aurelien Scannella (artistic director of West Australian Ballet), Justin Rutzou (WAAPA senior lecturer) and Alessandra D'Arbe (dancer with West Australian Ballet).

Sixteen WAAPA students were entered into two scholarship sections of the competition: the Lynley Wilson scholarship, for students between the ages of 16-18, and the Pre Professional Award for students aged 18 years and above, who are looking to enter the profession after graduation.

The Lynley Wilson Scholarship was awarded to 1st Year student Valentina Markovinoich, who recently returned from New York where she competed in the finals of the Youth American Grand Prix. The prize for the Best Senior Female Dancer was awarded to fellow 1st Year student Saskia Harman. Both students will travel to Sydney in June to compete in the McDonald Sydney Eisteddfod.

2nd Year Advanced Diploma student Carina Roberts won the Pre-Professional Award, which includes a cash prize as well as a secondment to an Australian ballet or dance company of her choice.

On the final night of the festival a gala performance showcased all three students as well as WA Ballet Young Artist and 2013 WAAPA graduate Liam Green, who performed solos from WAB's recent production of *Giselle*. WAAPA was also represented by 2nd Year Advanced Diploma students, who danced Kim McCarthy's *Till the End*.



Photo by Karly Wheatley

Left to right: Carina Roberts, Saskia Harman and Valentina Markovinoich

# IN THE SPOTLIGHT

A GLIMPSE OF WHAT'S BEEN HAPPENING ON STAGE AT WAAPA

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