Alex Williams on the run...
Page 2

A Tony for Hugh
Page 3

Chuck Hudson
Taming the Shrew
Page 5

Plus
Birthdays, Awards and much more!
UNDEGROND: THE ALEX WILLIAMS STORY
WAAPA Acting Graduate Alex Williams lands coveted role straight out of school

At just 21, WAAPA Acting graduate Alex Williams looks “destined to be one of Australia’s top young actors” according to Channel 10 among others.

Scoring the role of the infamous Julian Assange in Underground: The Julian Assange Story, as his first on screen role since leaving WAAPA was something Williams “never dreamed of...it’s amazing — I’m stoked,” he says.

“It was my very first audition, so I never expected I’d get it. I had a good connection with [director] Rob Connolly, and they had Anthony LaPaglia and Rachel Griffiths on board, so they knew they could take a risk on a complete unknown.”

“First you find out you’re playing Julian Assange, which is a pretty big deal in the first place, then you find out that Rachel Griffiths is your mother and you’re being chased by Anthony LaPaglia! It’s a dream come true.”

The telemovie tells the story of the formative years of Assange as a young hacker in Melbourne in the 1980s.

When asked how Williams began to prepare for such a huge and possible frightening undertaking while still being such a ‘newcomer’ Williams said “Of course it was scary, but that’s just part of it. For me the most intimidating part was playing someone who has such a profound effect on the world’s media. He’s a pretty big icon.”

Williams credits the support of the cast and director of Underground with giving him a nurturing environment in which to take on such a challenge.

With the film making big waves at this year’s Toronto International Film Festival and premiering to over 1.3 million viewers on Channel 10 in October this year, it may be a while before the young actor has a chance to do any more theatre. With reports from Toronto stating that Williams “shined”, it seems clear that Williams’ may be one to watch for a while.

With such controversial focus on Julian Assange still taking centre stage in the world media today and with Underground: The Julian Assange Story recently being picked up for distribution by Hollywood heavyweights NBC Universal, it looks like Williams could be seen as Assange the world over, for a long time yet, while he peruses scripts for his next role.

When asked if he’d had any feedback from Assange, Williams was suitably cagey. “I might keep that one to myself. That’s not a denial or a confirmation.”

THIS IS YOUR CALL TO THE STAGE
WAAPA Stage Manager takes National Award

WAAPA Stage Management student Stephen Moore walked away with the Silver prize at the National Australian Training Awards this year.

In September this year Stephen became the state’s Training Ambassador after winning Vocational Student of the Year at the WA Training Awards. This accolade qualified him for entrance in the national awards, where he picked up his silver accolade, against seven other state finalists, in the same category.

The awards are hosted by the Australian Government and recognise organisations, training providers and individuals for their outstanding commitment and contribution to building a skilled, productive and prosperous Australia.

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Team WA, organised by the Department of Training and Workforce Development, offered a mentoring program to prepare each WA winner for the national interview. Stephen participated in programs for communication, leadership, interviewing techniques and guest events as part of the mentoring process.

From a young age Stephen had a passion for all things theatrical. Over the years his interest changed from being in the spotlight

...to coordinating behind the scenes, exploring the technical production and delivery of performances. He decided to study stage management at WAAPA. This included a move from Victoria to Perth, but Stephen knew the Academy’s close industry connections offered a direct pathway into a theatrical career.

He also knew performing arts industry experience would expand his education and opportunities. In addition to tours and training sessions arranged by WAAPA, Stephen has undertaken numerous placements and voluntary roles with major theatrical productions and performance companies in Perth and interstate which have included; Mary Poppins [Disney Theatrics and Cameron Mackintosh], The Swimming Club [Melbourne Theatre Company]; Wicked [Gordon Frost Organisation]; and Twelfth Night and Arcadia [Black Swan State Theatre Company].

Stephen says of his experience: “The Australian Training Awards have been an absolutely phenomenal experience to go through. I’ve received so much support, mentoring and guidance and have had the opportunity to meet and network with so many talented and inspirational people from all across Australia... I’m so proud to represent WAAPA and the behind the scenes side of the performing arts as often they can be overlooked. I’m even prouder to represent the Vocational system, something which WAAPA utilizes so successfully. The WAAPA courses are so hands on and practical and are an amazing example of just what can be achieved Vocationally, and I’ve personally benefitted so much from this style of learning and industry training.”

**SPECIAL AWARD FOR HUGH AT THE TONYS**

Hugh Jackman received a massive surprise at the Tony Awards earlier this year.

After telling him she was going to the bathroom, Jackman’s wife Deborra-Lee Furness walked out on stage and announced that she was presenting him with a special award honouring his work as a performer and humanitarian.

Jackman had been away shooting the movie version of *Les Misérables* with Russell Crowe and Tom Hooper, and Furness quipped “There’s nothing more romantic after not seeing your husband for four months than to have our first night back together, on a Broadway stage, with twelve million people watching.”

“To the Vecchi John brought humour in abundance while teaching the singers how important it is to communicate physically as well as vocally. The Purcell offered the opportunity not only to address dialogue but Shakespearean text. This is an area in which John Milson is a master and he worked wonders with the young singers who had previously had no exposure to dialogue in performance.”

“In preparation for this, John gave three lectures on ‘heightened text’ to the vocal students. His passion for text and in particular, Shakespearean text was transmitted in depth to the singers, who responded with great appreciation and hard work. Students have commented on the many wonderful anecdotes with which John peppers his teaching – making this process inspiring. John seamlessly combined music, dialogue and dance, and created a triple bill of contrasting atmospheres and great musical and dramatic beauty.”

**SWEET AIRS WHICH GIVE DELIGHT**

**JOHN MILSON TRIUMPHS AGAIN**

Patricia Price, Coordinator of Vocal Studies at WAAPA, was thrilled to have WA theatre stalwart John Milson direct *Sweet Airs Which Give Delight*, a baroque triple bill that played three performances in the Music Auditorium earlier this year.

In a career spanning 40 years, Milson has directed shows for Opera Australia, the Australian Opera Studio and Effie Crump Theatre amongst others and instigated WAAPA’s world-renowned Musical Theatre course, which he ran for 12 years.

“John directed the first ever opera to be performed at WAAPA and it was serendipitous that he was available at this time to direct this show” said Price.

The pieces featured were Orazio Vecchi’s *L’Amfiparnasso*, a madrigal comedy from the 16th century, Claudio Monteverdi’s *Il Combattimento di Tancredi e Clorinda* – thought to be the first opera and Henry Purcell’s *The Tempest*.

“Music of this era is a particular love of John’s which made for a happy coincidence. The reason for the choice of these three pieces was to introduce the young singers to the birth of opera, to dance, to dialogue and to combat – all at the same time and early on in their training.”

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A
ward-winning dancer and educator, Charlie Hodges (USA) visited WAAPA for four weeks in April to remount Twyla Tharp’s Sweet Fields for LINK Dance Company and gave a series of reflective practice workshops to the second year Bachelor dance students. Identifiable under the mock disguise of beanie and black-rimmed glasses, Charlie literally permeated the studio to concentrate on unpacking ‘how you learn’, guiding investigations through a multitude of techniques and tools that the students will be able to use across their dance practice.

All the students had a fantastic time and cited these workshops as an opportunity to deepen their knowledge of themselves and how they learn. At the end of the process, Charlie and the students gave a presentation of the various techniques and approaches to ‘mindful dancing’ to the student body and invited guests.

“Charlie Hodges taught me that every physical body is its own unique vehicle for learning and expressing dance,” says WAAPA Dance student Zoe Wozniak.

For LINK, Charlie spent the four weeks teaching the dancers the nuances and details of Sweet Fields choreographed by Tharp in 1996. The dancers were incredibly lucky to have a 45-minute Skype session with Tharp herself who, via the internet beamed into the studio, watched a run of the work, gave notes and answered questions about the piece.

“Working with Charlie was a great privilege during this vital stage in our careers as emerging professionals” said LINK Dancer Tony Currie.

The work set to eighteenth and nineteenth century Shaker hymns was then performed live in the Company’s 10th anniversary season Variant with the beautiful voices of the Eneksis Vocal Ensemble. LINK will tour this work to Sydney and Melbourne November this year.

Allens Linklaters is WAAPA’s Supporting Partner – Contemporary Practice and this year supported Charlie Hodges as an Artist-in-Residence. Allens Linklaters also hosted a special board room lunch at which invited guests were able to view footage of Charlie at work with WAAPA students and listen to Charlie speak about his career and his approach to contemporary practice. The lunch was a great success and WAAPA would like to thank Allens Linklaters for its engaging partnership and support.

Charlie has worked with and for Twyla Tharp for the last 10 years, and has performed in her three most recent Broadway musicals as well as in her international touring repertory company. Charlie has been the recipient of the European Critics’ Choice Award for Best Male Dancer of the Year, as well as the Fred Astaire Award for Best Male Dancer on Broadway. Later this year Charlie will be co-directing a new dance company with Benjamin Millepied (choreographer of the Hollywood movie Black Swan). The company is based in Los Angeles and will tour internationally.
This year’s Aboriginal Theatre students had a busy first semester. Kulbardi Films cast the students in a one-minute advertisement on alcohol and drug abuse that screened in cinemas across WA. The entire ensemble also performed as part of the Ochre Contemporary Dance Company launch at the WA Museum’s Hackett Hall in May this year. Choreographed by the Aboriginal Theatre program’s principal dance teacher Simon Stewart, the launch consisted of sixteen performers fusing a showcase of dance and theatrical performance genres.

In July students performed at the Octagon Theatre as part of Phillip Walley-Stack’s album launch STRONG. Phillip graduated from the Aboriginal Theatre program in 2003 and performs regularly with his uncle, Dr Richard Walley, and traditional Aboriginal performance group Numbi Middar. Partnering with Chevron, Phillip manages his recently formed contemporary performance company, Walley-Stack International. This stage show includes a large cast of both up-and-coming and established performers, designers and musicians culminating in a unique journey of storytelling, cultural and performance fusion.

The process provided the students with the opportunity to advance their performing arts careers in a large-scale production. They worked alongside a range of both Indigenous and non-Indigenous artists from across the length and breadth of Western Australia. STRONG premiered in July this year and will begin touring to Los Angeles in 2013.

THE TAMING OF THE WHO?
Shakespeare as you’ve never seen it

Hermann Goetz’s 1874 opera The Taming of the Shrew was at one time one of the most frequently performed comic operas in the German repertoire. It found huge success in both the United States and Britain and was a favourite of Nobel Literature Prize winner George Bernard Shaw. In October this year, its journey led to WAAPA for its Australian premiere.

This charming, comical and sometimes controversial romantic comedy is loosely based on the Shakespearian classic of the same name and featured WAAPA Classical Vocal and Instrumental students. With multi-award winning New York director, Chuck Hudson in Perth fresh from the US specifically for the production, both the students and audience were in good hands. When asked about his WAAPA experience Hudson says “I had a wonderful time directing the show, and was very excited giving the show to the Perth audiences”.

Acclaimed Sydney Philharmonic Choirs conductor Brett Weymark joined Hudson on the “highly entertaining and provocative show”.

WAAPA’s Co-ordinator of Vocal Studies and Opera Patricia Price, said of the cast “The talents of WAAPA’s vocal and instrumental students are amplified in their performance of this operatic version of Shakespeare’s romantic comedy” adding that, with the best known scenes from the original play interpolated with a new look, that this production was “the best of both worlds”.

On what the audience took away from this unique premiere Hudson says, “If you’re new to opera or to Shakespeare, I can’t think of a better introduction than this production. If you are a fan of either or both...a real treat!”
Since graduating from WAAPA in 2000 with an Advanced Diploma in Performing Arts (Dance), Kynan Hughes has had a successful eleven-year career. 2012 has seen him return to his hometown to study at WAAPA.

“When I graduated, after spending three intense years studying dance at WAAPA, I was lucky enough to go straight into the dance industry. With assistance from my lecturers and the Australia Council of the Arts, I worked as a trainee dancer with Leigh Warren and Dancers in Adelaide. From there my career took me all across Australia working with dance companies, independent artists and choreographers. I toured domestically and internationally until I wound up in Sydney Dance Company where I happily danced and performed for three years until December 2011. I took the opportunity to ponder on what the next stage of my career held. I am not done with performing yet, as it is so fulfilling, but I need to start the transition for life after the stage. My eleven-year-old diploma had done its job: it got me dancing in the industry, which had been my dream from the beginning. I feel like I need to broaden my horizons, so I’ve returned to WAAPA and enrolled in the Bachelor of Arts (Performing Arts) course to ‘upgrade’ my diploma to a BA.

‘I love choreographing, so when I finish being a performer I want to become a maker, to be on the other side of the stage. So, while I work as a dancer in Perth – with people such as Sue Peacock and Jo Pollitt – I can use the flexibility of the conversion course to investigate and hone my skills as a ‘dance maker’ and teacher. Already, as part of my course, I have created a piece for the first year BA Dance students, been assisting in teaching technique to the first year students, and teaching warm up class for LINK. It’s wonderful for me to be able to give something back to a place that taught and nurtured me so much. To pass on knowledge I’ve gained over my career to the next generation of dancers, all while I learn and grow into the next phase of my career, is a great privilege.”

Hughes also starred in the world premiere of Helpmann Award winner Sally Richardson’s The Ghost’s Child at the Mandurah Performing Arts Centre this year.
**A LIFETIME HONOURED**

**NANETTE HASSALL WINS LIFETIME ACHIEVEMENT AWARD**

WAAPA’s Head of Dance Nanette Hassall has been honoured this year, being named winner of the Lifetime Achievement Award at the 2012 Australian Dance Awards.

The award honours Hassall’s four decades worth of achievements as a prominent figure in the Australian Dance community in her myriad roles as performer, choreographer, educator, administrator, advocate and visionary.

Michelle Saunders, Director of Ausdance WA, describes Hassall’s contribution to Australian dance as “extraordinary” going on to say that “Ms Hassall’s legacy is incalculable”.

Australia has not been the only benefactor of Hassall’s distinguished career. She returned to Australia after working with the world-renowned Merce Cunningham Company as well as Richard Alston’s Strider in London. In 1976 she was one of the exciting choreographers, alongside Graeme Murphy, at the Armidale Choreographic seminars. She also formed Danceworks in Melbourne to help young choreographers nurture their talents.

The Australian Dance Awards gives a chance for the industry’s dance creators, performers, practitioners and enthusiasts to acknowledge and honour their peers. This year’s ceremony took place in the Heath Ledger Theatre at WA’s State Theatre Centre in September, and as Saunders says of Hassall’s award “It is truly wonderful that she has been honoured in this way and at a time when the Australian Dance Awards are being held in Perth for the first time.”

When acknowledgment comes it comes in spades for Hassall, winning a citation from the Australian Government Office for Learning and Teaching. Ms Hassall’s award was made “For a sustained contribution as Head of the Department of Dance at the Western Australian Academy of Performing Arts (at ECU) in service to students and the development of an outstanding dance program”.

**TANJA LIEDTKE’S LEGACY EMBRACED BY WAAPA DANCE**

In the July break at WAAPA the Dance Department hosted a series of workshops conducted over two weeks with the support of the Tanja Liedtke Foundation and the Tanja Liedtke Endowment. The workshops for our third year graduating students were designed to give an upcoming generation of dancers insight into the choreographic processes and methods developed by the extraordinarily talented Tanja Liedtke.

The workshops were conducted by Amelia McQueen and Kristina Chan, both of whom worked closely with Tanja and have enjoyed diverse and extensive professional dance careers both in Australia and overseas.

In addition to the choreographic workshops the students also learnt a stunning work by Liedtke known as slight, performed in their graduating show. slight is described by Tanja as “a contemporary study of the sylph”. With music by Kid Koala, the show was performed in The Geoff Gibbs Theatre at WAAPA mid November.

**WAAPA AT THE HELPMANNS**

WAAPA Dance graduate Charmene Yap won the Award for Best Female Dancer in a Dance or Physical Theatre at this year’s Helpmann Awards for her performance in Sydney Dance Company’s 2 One Another. Yap has worked with some of the most prestigious choreographers in Australia and internationally, including Dancenorth, Chunky Move and Lucy Guerin. Described at the awards as having “breathtaking fluidity, grace and musicality” Yap’s “intelligence as a dancer makes her utterly compelling to watch.”

Congratulations to WAAPA Dance graduates Tara Soh who was nominated for her performance in the Australian Dance Theatre's production of Proximity and Daryl Brandwood was nominated for his performance in The Helix Projects’ Helix.

**THANK YOU**

WAAPA would like to thank Robert Marshall for presenting us with a set of wonderful DVDs. They include such gems as The Royal Shakespeare Company production of The Writer’s Tale, Shakespeare’s Globe Theatre production of Othello, the New York Shakespeare Festival’s King Lear – and a host of others.

Robert left for London in 1971 to study, and was then at the BBC for 20 years as a Senior Producer making arts programs. In 1999 Robert and a team of ex-BBC colleagues set up Heritage Theatre to capture great live theatre productions. Robert returned to Perth in 2009, but continues to run Heritage Theatre from here. Most of his old colleagues now work on Royal Opera and NT Live Productions, and at Shakespeare’s Globe Theatre – where Robert exclusively produces their Globe Theatre on Screen productions.
Mike and Ric Eastman, lecturers in Contemporary Music visited schools in Albany in May of this year to work with the students of Great Southern Grammar and Albany Senior High School in preparation for a performance at the Albany Entertainment Centre in September. The visits to the schools were highly successful with over 100 students performing and attending workshops. Many of the students had the opportunity to play alongside the lecturers and several performed original songs.

In September, lecturers and selected students from the Contemporary Music course ventured south again to work with the Albany students in a series of workshops and rehearsals. The week culminated in a one-night performance at the Albany Entertainment Centre, which featured all of the high school students along with WAAPA staff and students. Additionally, students from Albany with an interest in backstage areas such as lighting, sound and stage management also had the opportunity to work with the WAAPA production students on the show.

This fantastic event, which was made possible with the amazing support of Kosmic and Healthway: Act Belong Commit gave the unique opportunity for all students to be involved in a significant production at a world-class venue.

WAAPA’s Contemporary Music students also performed their annual Radio Active concert at the Subiaco Arts Centre. Described as a “High energy celebration of chart-toppers from performers who have shaped our modern musical tastes”, the program featured a diverse repertoire covering all musical bases from pop to rock, R’n’B to soul and funk classics in three spectacularly produced concerts with a huge cast of talented young musicians and singers.

Internationally renowned concert pianist Mark Gasser is WAAPA’s inaugural PhD student in Classical Music. Commencing in 2010, Gasser is a recipient of an ECU Postgraduate Research Scholarship and an ECU Research Excellence award.

His research centres on the piano works of the eminent Scottish composer-pianist, Ronald Stevenson – a composer with whom Gasser has had a long professional association.

As part of his PhD Gasser performed Stevenson’s infamously monumental Passacaglia on DSCH in two performances, one at the Sydney Opera House and the other at WAAPA. At 80 minutes in duration, Passacaglia is the longest single-movement work in the piano repertory and has been performed only a handful of times.

A work of stupendous virtuosity and remarkable evocative power, the piece also represented a protest against the injustice of Apartheid (which resulted in a police incursion at the University of Cape Town). This performance was certainly one to remember.
HAVE GUITAR, WILL TRAVEL
CLAIRES BONNER TAKES ON ITALY

Classical guitarist and WAAPA Graduate, Claire Bonner, has relocated to Italy to study at the prestigious International Academy of Music in Milan.

“The course is taught by internationally acclaimed guitarists Paolo Pugliese and Claudio Maccari,” an excited Bonner tells us.

Claire is one of only a handful of guitarists to perform exclusively on an authentic 19th Century instrument and has been accepted into the Academy’s Diploma in 19th Century Guitar.

Bonner hopes that the course will enhance her research into the authentic performance of the repertoire. “This has been undertaken largely through the study of singing methods of the time and performances on authentic instruments are becoming increasingly sought-after,” she said.

“Maestri Maccari and Pugliese are at the very forefront of this revival, with performers such as John Williams seeking out their advice and scholarship, so I am very excited to be traveling to Milan to learn from them.”
ENEKSI S VOCAL ENSEMBLE 10-YEAR ANNIVERSARY

ENEKSI S VOCAL ENSEMBLE CELEBRATES ITS 10TH BIRTHDAY

The Eneksis Vocal Ensemble, made up of Classical Music students, is widely considered one of Australia’s finest vocal ensembles. It was founded by Micheál McCarthy, with the aim of giving students experience in high quality choral singing.

McCarthy says, “The best way for students to gain an understanding of what constitutes good choral singing is to participate in a top level choir. It is a real thrill that many of the students who have been involved in Eneksis have gone on to develop a passion for choral conducting; indeed, a number of students have gone on to study conducting, first at WAAPA and subsequently, nationally and internationally.”

Eneksis has toured to various parts of Western Australia, and has co-produced shows with a range of artistic groups, including a recent collaboration with LINK Dance Company.

WAAPA’S PERCUSSION ENSEMBLE FLIES FOR 25 YEARS DEFYING GRAVITY

WAAPA’s Defying Gravity percussion ensemble turned 25 this year, and celebrated the occasion with performances in late September.

Defying Gravity were joined by one of the world’s leading percussion soloists – the Japanese virtuoso Kuniko Kato – and also welcomed back Professor Gary France, who founded the ensemble in 1987.

Defying Gravity’s celebrations included the first-ever ‘WA Day of Percussion’, an all-day percussion festival at WAAPA that featured performances, master classes, demonstrations and hands-on drumming workshops that were aimed at every Western Australian who likes to play percussion!

LINK DANCE COMPANY CELEBRATES A DECADE OF ACHIEVEMENT

WAAPA’s renowned and respected graduate dance company LINK celebrated its ten-year anniversary this year with an electrifying special season of Diversify at the Fremantle Arts Centre in mid October.

The performances, which took full advantage of the beautiful indoor and outdoor spaces of this historic venue, featured work by leading WA based choreographers Sue Peacock, Jo Pollit, Jacob Lehrer, Kim McCarthy and LINK’s artistic director Michael Whaites, who performed alongside the dancers.

According to Whaites, this immersive theatrical experience owes a lot to “the talented dancers working together with Perth’s leading choreographers to create a brilliant evening of dance and entertainment.”

The performances were presented in collaboration with the Fremantle Arts Centre and the City of Fremantle.

LINK offers dancers the opportunity to participate in an immersive program, following completion of a three-year tertiary course that provides this select group a unique transition year between training and their professional lives.
The Western Australian Academy of Performing Arts at Edith Cowan University trains and encourages talented students to achieve their artistic dreams. For over 30 years WAAPA has been ensuring that its graduates are ready to take their place at the forefront of the performing arts, both in Australia and on the international stage.

WAAPA produces actors, dancers, musicians, arts managers, lighting designers, composers, opera singers, costume makers – and the list continues. There are over 1,000 students at WAAPA. Every year the students, staff and guest artists are involved in over 300 WAAPA -produced public performances.

Many of these performances take place in the venues at WAAPA, on Edith Cowan University’s Mt Lawley campus: The Geoff Gibbs Theatre, The Roundhouse and The Music Auditorium.

We would like to give you the opportunity of supporting WAAPA by naming a seat in one of these performance venues. Your tax deductible $300 donation would go towards engaging visiting artists, providing touring opportunities for the students and the purchase of musical instruments and technical equipment. A plaque with your name and a brief commemorative statement will be placed on the back of a seat in the venue you choose.

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

WAAPA is very grateful to those who have already supported this campaign, and would like to thank in advance any new donors for their consideration.

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 WA Academy of Performing Arts.” – Adele MacKay

HIGHLIGHTS AT WAAPA

Crowbones and Carnivores
Taming of the Shrew
Shine
Back to the Thirties
Crowbones and Carnivores
Taming of the Shrew
Shine
Back to the Thirties
Shine
Crowbones and Carnivores
IN THE SPOTLIGHT

A glimpse of what’s been happening on stage at WAAPA

THANK YOU TO OUR PARTNERS