Dream run for Arnold
Page 2

Meg Mac
makes mark
Page 6

Top ECU Honours
for WAAPA grads
Page 7

Plus
Scholarships,
Awards and much
more!
**DREAM RUN FOR ARNOLD**

**FROM PLAYING AN AUSSIE ROCK STAR TO STARRING IN A US SERIES AS A PIRATE, LUKE ARNOLD’S ACTING CAREER IS TAKING OFF**

2006 WAAPA graduate Luke Arnold is having a dream run: first he plays a legend of Australian rock ‘n’ roll, and now he’s tackling Long John Silver, the famous fictional pirate of literature from Robert Louis Stevenson’s classic book *Treasure Island*, in the American TV drama *Black Sails*.

His role as INXS frontman Michael Hutchence in Channel 7’s two-part mini-series *INXS: Never Tear Us Apart*, which aired nationally in early February, has made Arnold an instant household name in Australia. The hit show also starred 2011 graduate Alex Williams as guitarist/saxophonist Kirk Pengilly, 2008 graduate Georgina Haig as graduate Alex Williams as guitarist/saxophonist name in Australia. The hit show also starred 2011, which aired nationally in early 2014 in Channel 7's two-part mini-series *INXS: Never Tear Us Apart* in which he played Michael Hutchence. The show was directed by 1990 graduate Kirk Pengilly, 2008 graduate Georgina Haig, and 2011 graduate Alex Williams.

Tear Us Apart in Channel 7’s two-part mini-series *INXS: Never Tear Us Apart* in which he played Michael Hutchence. The show was directed by 1990 graduate Kirk Pengilly, 2008 graduate Georgina Haig, and 2011 graduate Alex Williams.

Since leaving acting school, Arnold has appeared in *Winners and Losers* in the role of Lachie Clarke and had guest roles in *McLeod’s Daughters*, *Rush*, *Rescue: Special Ops* and *City Homicide*. He has starred in four films, *Broken Hill*, *The Tunnel*, *Dealing with Destiny* and *Murder in the Dark*.

However it is his breakthrough performance as Michael Hutchence that has the Australian entertainment industry abuzz. Arnold is hoping to use this new profile to make a difference, having recently been named as an ambassador for Save the Children.

Arnold is currently in Cape Town, South Africa, filming a second series of *Black Sails*. He returns to Australia in mid-May for a six-month break before season three of the seafaring drama begins.

Here he talks to *Inside WAAPA* about his recent work and his new role with Save the Children:

---

**What did you enjoy most about playing INXS frontman Michael Hutchence and what did you find the most challenging?**

The most fun was definitely the live performances. Getting into the outfits, grabbing the microphone and rocking out, even when it was just to a backing track, was incredible. The kind of thing you dream about as a kid. It was like living out a fantasy. The most challenging aspect was spanning so many years in a short time. Sometimes we’d cover seven different time periods in a day, changing makeup and hair and mental state. That was tough to keep a handle on.

**You’re now playing John Silver in the new Starz TV series *Black Sails*. Describe what it’s like working on a big historical epic TV show …**

Working on something of this scale is unlike any other job. The infrastructure and level of production is huge. It actually makes the job a lot easier when you have an entire world to get absorbed in. But it demands a lot of us actors too. They put us through a rigorous training regime that we maintain throughout the shoot. I thought it was mainly about looking good with our shirts off but without the training I truly would not have been able to do my job. They expect a lot of us physically and it feels great to meet the challenge. And on top of that we have a heavy stream of period dialogue to spout.

**It’s been seven years since you graduated from WAAPA. What did you take from your training that has most helped your career?**

One of my favourite things about WAAPA was the wealth of various techniques and tools we were presented with. There was no specific method imposed upon us and I think the greatest lesson from that was adaptability. Whether it’s been a broad comedy or a fully improvised horror film, I’ve been able to reach back to my training and pull out something to draw on. Sometimes lessons we were taught don’t click till years later.

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

Really it was the people. Teachers and students alike, WAAPA is a special place of consistently beautiful people. This industry is built on collaboration and a shared experience. WAAPA cultivates that notion perfectly. I will never in my life perform to a more enthusiastic and supportive audience than doing my audition piece during orientation week. That feeling continued all through my years. A sense that everyone had your back.

**What’s the best career advice you’ve received so far?**

I guess a good piece was something I was told the other day by Dagen Merrill, a director who I’ve worked with on two films. He said that “Everyone wants to board the train that’s leaving the station”. You can wait around forever for someone to come and give you an opportunity or you can start the ball rolling and watch everyone grab hold.

**You were recently named as an ambassador for Save The Children. How did this come about and what projects are you currently working on for the charity?**

A friend and colleague began working for Save The Children and proposed the idea to me mid last year. I had a meeting scheduled with them once I finished up a press tour but while overseas I became aware of the crisis in Syria. I was personally shocked and overwhelmed by what I was seeing but felt at a loss as to what I could do to help. When I arrived back in Australia and met with Save The Children they told me that the Syrian crisis was where they wanted me to focus my efforts. Any sense of hopelessness vanished when they said, “Forget the politics. Forget the fighting. Kids and there families need help. We go and help them”. A couple of months later I saw that statement put into practice when I visited Jordan and travelled to the Syrian border to see the work being done there. It will be the first of many trips and hopefully a long relationship with the charity.

**Any cool new projects you can tell us about?**

Nothing official right now. I barely had a break from *Black Sails* back to *Black Sails* so a little break and a sleep in is what I’m hoping to book next.
REID ON A ROLL
HAVING DIRECTED A STRING OF HIT TELEVISION SHOWS, DAINA REID CEMENTS HER POSITION AS ONE OF AUSTRALIA’S MOST Sought-after DIRECTORS

The Channel Seven mini-series INXS: Never Tear Us Apart drew a vast national audience of about 2.6 million views for its final episode in February. It was the latest success for director Daina Reid, whose previous directing credits include Paper Giants: The Birth of Cleo and Howzat! Kerry Packer’s War, both of which received AACTA award nominations for Best Direction.

Reid, who graduated from WAAPA’s Acting course in 1990, started her career in the film and television industry as a comedy writer and actor. Reid’s acting credits include Kath & Kim, The Micallef Program, Very Small Business, Newstopping, Seachange and Full Frontal. She also appeared in a tiny but memorable scene in one of the most successful Australian romantic comedies of all time, the 1996 film Love & Other Catastrophes.

In 2002, Reid shifted behind the camera and started directing television on shows such as The Secret Life of Us, MDA, All Saints, Blue Heelers, Skithouse, City Homicide and Very Small Business. She directed her first feature film in 2010, I Love You Too, starring Brendan Cowell, Yvonne Strahovski, Peter Dinklage and Peter Helliar.

Following the success of The Birth of Cleo, Daina directed the follow up Paper Giants: Magazine Wars. More recently she directed the first four episodes of Nowhere Boys, a television fantasy drama series which aired on the ABC late last year.

Of her move from acting to directing, Reid has said: “I’m really glad that it turned out that way for me, to come from the performance side. I really enjoy working with the actors on set. I still get the same kick. As an actor I loved working with the script, and making changes, and working it out with the others to try to get it right. It’s like a routine, a dance. And it’s still what I love and it’s still what I do, except that I work on it with someone else and they do the frontline work. I also love the visual work too, making that picture. I was a dancer before I was an actor and choreography is also something I really enjoy.”

GLAMOUR PUSS GETS THE CREAM
INTERNATIONALLY RENOWNED CABARET PERFORMER AWARDED SIDNEY MYER CREATIVE FELLOWSHIP

Contemporary music-theatre creator and performer Melissa Madden Gray, whose alter ego Meow Meow has won international acclaim, is one of ten talented artists from around Australia to be awarded a 2013 Sidney Myer Creative Fellowship.

The Fellowships, which are open to artists and arts managers across the entire spectrum of the visual, performing, interdisciplinary, new media and literary arts, are awarded to mid-career artists of exceptional talent who display professional courage and artistic dedication.

Announced annually, each Fellow is awarded an unrestricted grant of $160,000 over a two-year period. Rather than being tied to specific outcomes, the Fellowships allow the artists time to reflect and develop aspects of their creative practice.

Gray, a 1997 graduate from WAAPA’s Music Theatre course, has performed as the cabaret diva Meow Meow with artists as diverse as The London Philharmonic, the Australian Chamber Orchestra, Australian National Academy of Music, Barry Humphries, Iain Grandage, Michel Legrand and Amanda Palmer in venues from the Lincoln Center in New York to London’s West End and the Sydney Opera House.

Her performance work as Melissa includes contemporary opera with Elision Ensemble, John Cage Trust, Mikel Rouse Company, dance-theatre with Robyn Orlin Company, numerous new music world premieres, and since 2008 she has been guest artist with the legendary Pina Bausch Tanztheater Wuppertal.

Gray has been the recipient of numerous Green Room, Helpmann Awards and The Sydney Theatre Critics Award, as well as the Edinburgh International Festival Fringe Award and the Franklin Furnace Performance Art Award New York.
A SYDNEY SOJOURN
INTERDISCIPLINARY COMPOSER/MUSICIAN CAT HOPE TAKES UP RESIDENCE IN SYDNEY FOR A YEAR

In an acknowledgement of her impressive contribution to contemporary music, Associate Professor Cat Hope, a Post-Doctoral Research Scholar at WAAPA, has been awarded the prestigious Peggy Glanville-Hicks Residency for 2014.

In her will, Australian composer Peggy Glanville-Hicks left her home in Paddington, Sydney as an annual residency for composers. The residency, which is now in its 19th year, is a partnership between the Australia Council and the Peggy Glanville-Hicks Composers’ Trust.

Hope, who is an interdisciplinary composer, musician, sound artist and music researcher, plans to take full advantage of this unique opportunity.

“I am very excited about having this time in Sydney in Peggy’s house to work on projects such as commissions for pianist Zubin Kanga, percussionist Vanessa Tomlinson, Icelandic ensemble Slatur, the London Improvisers Orchestra and the development of a new ‘noise opera’ with Jack Sargent,” said Hope.
JAZZ LECTURER JOHANNES LUEBBERS SPENDS TIME IN JAPAN WITH THE JENYSYS PROGRAM

WAAPA Jazz Lecturer Johannes Luebbers travelled to Japan last year from December 2-10 with the youth cultural exchange program, JENYSYS.

An initiative of the Japanese government, JENYSYS (Japan – East Asia Network of Exchange for Students and Youths) aims to foster solidarity and mutual understanding within Asia through cultural exchange.

Every year the program invites young and emerging artists, designers, and students in the creative field from 13 Asia Pacific countries (Indonesia, Malaysia, Philippines, Singapore, Thailand, Brunei, Vietnam, Laos, Myanmar, Cambodia, India, Australia, New Zealand) to stay in different residency programs and institutions across Japan.

In Tokyo, Luebbers visited famous districts such as Harajuku, Akihabara and Asakusa and museums such as the National Museum for Emerging Science and Innovation. Then, in a group of around 40 students, Luebbers travelled to the cities of Nagasaki and Omura, visiting factories, schools and producers in the area.

"We also did a home stay with local families, which was a wonderful experience - thank god for Google Translate!" said Luebbers. "In addition, seeing how they make traditional Japanese pottery and visiting the Atomic Bomb Museum were particular highlights."

The week concluded back in Tokyo with a mini festival of cultural exchange, in which each country performed traditional songs and dances from their country.

In addition to his teaching work at WAAPA, Luebbers is a jazz composer, arranger, orchestrator and musician. A WAAPA Honours graduate, Luebbers won both the Bob Wyllie scholarship – awarded to the most outstanding graduating jazz student – and the 2006 APRA Professional Development Award for Jazz, which funded a trip to Europe to study with jazz composers Maria Schneider and Ed Partyka.

ON THE ROAD

AN INFLUENTIAL MUSIC PRIZE PROVIDES INVALUABLE SUPPORT FOR SINGER/SONGWRITER HELEN SHANAHAN

Folk pop musician Helen Shanahan has won top honours in the songwriting category of the Telstra Road to Discovery program.

Shanahan's prize includes a $14,000 development fund, a mentorship with Mushroom Records and a trip to Nashville to play at the Americana Music Festival.

Shanahan said she would use the cash to promote her first studio album Driftwood, released late last year.

Telstra Road to Discovery has been supporting independent Australian musicians for the past 11 years, fostering opportunities for emerging talent to develop and establish themselves in the music industry. It does this by putting artists in touch with influential figures on the music scene, extending their music to a wider audience and increasing their media exposure. The inaugural winner of the program was Jessica Mauboy.

Shanahan, who graduated from WAAPA with a Bachelor of Arts in Contemporary Performance (Voice) in 2011, sings, plays acoustic guitar and piano, and has been writing songs for 10 years.

She released her debut album in 2012 and last year toured with Clare Bowditch on her Winter Secrets tour.

"Music is an outlet to express my emotions," Shanahan has said. "It just has this ability to take you to another place."
MEG MAC MAKES MARK

A YOUNG MUSICIAN IS GARNERING NATIONAL PRAISE FOR HER TALENTED SONGWRITING AND POWERFUL VOCALS

Singer/songwriter Megan McInerney, better known in the music world as Meg Mac, graduated from WAAPA’s Contemporary Music course in 2012. Only one year later, she is making a name for herself for her velvety-smooth, soulful vocals and sophisticated songwriting. Growing up in Sydney, she started singing lessons at nine years old and she says, “it didn’t take long for me to work out I had a big voice”. Influenced by soul music, pop and Irish folk songs, Meg Mac has received stellar reviews for her debut single ‘Known Better’, then followed up with another hit, ‘Every Lie’. She was named the 2013 Victorian winner of the Triple-J Fall Festival competition. Now based in Melbourne, Meg Mac talks to Inside WAAPA:

You seem to be all over Triple-J and there’s a definite buzz for Meg Mac. Yet you only graduated from WAAPA in 2012; how have you accomplished this in just one year?

Around the time I graduated I had only recorded one song which I had written that year. Being an unknown and unsigned artist I created a profile on Triple-J Unearthed and uploaded my first single, ‘Known Better’ and put my music out in to the world for the first time. I guess you can say I was ‘unearthed’ by Triple-J because it all started from there. Started getting airplay and support from the station, presenters and the listeners and that all lead me to write and record more and now I find myself where I am today.

We love the collaboration with fellow WAAPA graduate Sid Pattni. How did this come about and are there any future collaborations lined up?

Sid had been doing some great stuff that I had been following online so I was pretty excited when he got in touch to work on that track. He was in Perth and I was in Melbourne at the time so he would send me his ideas and I would send mine back, we did that back and forth for a while and then when I was in Perth we recorded the vocals. At the moment I am working towards my own album before I do any more collaborations.

How did the Contemporary Music course help you as a songwriter and as a performer?

I think first impressions are important, so putting your music out there is really scary. You need to be happy and comfortable with the music and the way you’re packaging yourself as an artist/band for it to be understood. WAAPA was a great place for me to be a million different people, sing in different ways, write lots of songs until I found what felt right. So when I graduated and went off into the ‘real world’ I had already made my mistakes, written bad songs and nobody knows!

Any words of advice for aspiring musicians?

It is easy to get caught up with everything about the music industry that has nothing to do with the actual music. I would say make sure you are true to that first – that’s what it’s all about.

When is your debut album coming out and on which label ... or is this all secret?

I am still writing and recording everything for release this year but I am staying independent for now.
ECU HONOURS TOP STUDENTS

TWO WAAPA GRADUATES TAKE OUT TOP HONOURS IN ECU MEDALS FOR 2013

Two WAAPA students, who both graduated last year with a Bachelor of Music in Classical Performance, have won Edith Cowan University’s top awards for 2013.

Classical percussionist Euphina Yap was awarded the University Medal, given to an undergraduate degree student who has achieved the highest marks across all faculties, and classical singer Bonnie de la Hunty was awarded the Faculty Medal for outstanding achievement in an undergraduate program.

Euphina began playing piano when she was four years old. "My mother is a piano teacher and my older siblings played piano, so it seemed like a natural progression for me to learn music as well," she says. She began her percussion studies when she won a musical scholarship to Churchlands Senior High School.

"I was barely aware of what ‘percussion’ meant, and wished that I was allowed to learn the flute!" says Euphina. "It took less than three years for me to seriously fall in love with percussion and focus upon it as my major instrument."

Her new passion for percussion didn’t stop her piano studies though: in 2008, while studying with WAAPA’s Coordinator of Keyboard Studies Anna Sleptsova, Euphina attained her AMEB Associate Diploma in Music for piano.

On graduating from secondary school, Euphina was awarded a WACE Certificate of Distinction (Music) and a WACE Certificate of Excellence. In 2011 in her first year of tertiary study at WAAPA, she was awarded an ECU Excellence Scholarship.

Like Euphina, Bonnie de la Hunty was also the recipient of a 2011 ECU Excellence Scholarship, which covered the majority of her undergraduate degree fees. Bonnie's musical studies began when, as a 6 year old, she started playing the violin; three years later she also took up singing lessons. By the end of secondary school, she was Dux of Presbyterian Ladies’ College and won a General Exhibition in the WACE exams.

"I've wanted to be an opera singer since I was about ten years old, and that is still my dream," says Bonnie. "I would love to travel overseas and study a Masters degree in classical singing, possibly in London or elsewhere in Europe or America. I would love to be able to perform in operas and also concert settings internationally."

Both Euphina and Bonnie are now back at ECU as postgraduate students furthering their studies.

"I'm excited to have the chance to perform in many productions this year with the WAAPA Classical Vocal department - Songs, Sonnets, and Shakespeare, A Baroque Feast, The Music Makers, Hansel and Gretel, and Guess Who’s Coming to Dinner," says Bonnie. "And I will be performing as an Emerging Artist in a recital with Art Song Perth on the 26th of April, at the Church of the Resurrection in Swanbourne."

Euphina strongly believes in the value of learning how to be a good teacher. "While at WAAPA, I realised that teaching is a frequently used and therefore invaluable skill set for any musician," she said.

"Many of us are already instrumental teachers, and may go on to facilitate corporate workshops, run masterclasses, conduct ensembles, tutor at music camps, and so forth. All of these different contexts require clear, efficient communication and the ability to read, engage, and motivate people. I believe that this course will really help me to gain those skills. So far, it’s been utterly wonderful."

Euphina believes her time at WAAPA has inspired both her personal and artistic development. "I have made lifelong friends and colleagues, learnt from exceptionally talented, generous and motivating lecturers, and performed for many different and delightful occasions... I love WAAPA for its tight-knit community, for its creative exposure, and for its crucial role in helping me become a professional."

Bonnie agrees. "Having the opportunity to work on WAAPA productions has taught me so much about how to work in the music industry, while the exposure to amazing students, staff, and guest artists and directors has helped me to establish connections and gain an understanding of the opportunities that might be available to me in the future."
DEBUT PLAY INSPIRES FELLOWSHIP WIN
IAN MEADOWS WINS NSW PHILIP PARSONS FELLOWSHIP FOR EMERGING PLAYWRIGHTS

At the end of last year, playwright and actor Ian Meadows was awarded the 2013 NSW Philip Parsons Fellowship for Emerging Playwrights for his play Between Two Waves, which premiered at Griffin Theatre Company in 2012.

The NSW Philip Parsons Fellowship for Emerging Playwrights (formerly the Young Playwright's Award) is given annually to an outstanding playwright who is in their first eight years of professional practice. The winner receives a writer's commission and creative development of their play supported by Belvoir.

"Between Two Waves was one of the most inspiring debuts of 2012," said Belvoir's Literary Manager Anthea Williams. "It was great to see a play so full of ideas addressing some of the most important issues of our age. Ian has great craft, which is matched by his big heart, humour and passion."

Of his win, Meadows said: "I felt incredibly lucky and honoured to be given the Philip Parsons amongst such deserving writers, especially given how small the opportunities are in Australia to gain commissions with theatre companies... These investments in writers allow us to devote to our pieces the time and energy they deserve, rather than squeezing them in around other jobs."

"With an aim to deliver draft one early next year, the commission provides me with a target that is both attainable and motivating, allowing time for creative freedom and maximum collaboration with Belvoir to make the play the best it can possibly be."

Meadows has written extensively for film and television, with TV credits including The Moodys, Spirited and Offspring. His film credits include The Turning ‘The Defender’, Water and A Parachute Falling in Siberia.

Graduating from WAAPA’s acting course in 2005, Meadow’s performance credits include Neighbourhood Watch (Belvoir), Between Two Waves (Griffin Theatre Company), Rake (ABC1) and Paper Giants: The Birth of Cleo (ABC1).”

JOURNEY INTO SILENCE
A PERTH PERFORMING ARTS PHOTOGRAPHER EXPLORES THE WORLD BEYOND PHOTOGRAPHIC DOCUMENTATION

In January, performing arts photographer Jon Green undertook a month-long residency at ECU’s Spectrum Project Space.

For the residency, Green invited WAAPA students to participate in workshop sessions to explore and capture movement images derived from form, gesture, emotion and storytelling.

On February 16, Green shared the results of his residency in a book launch and exhibition, Journey into Silence.

“I guess my photography sits somewhere between stillness, capturing the movement as it is, and the more abstract nature of that movement,” said Green.

“For this exhibition, I wanted to examine the notion of the gallery space as a performance space, scrutinising the process of the ‘photo shoot’ and exposing the worlds behind the captured, hung images on the wall,” he said.

Over his 25 year-long career, Green’s photographic expertise has seen him document arts activity and performances for most major performing arts companies in Perth, including Black Swan State Theatre Company, West Australian Ballet and Buzz Dance, among many others. He has undertaken commissions in photographic design and production documentation, including being commissioned by Perth Theatre Company as Image Designer to produce both stills and video images for The Turning for the 2008 Perth International Arts Festival. He has also had solo exhibitions and been involved in community exhibitions.

In 2009, Green was nominated for Services to Dance at the WA Dance Awards, an acknowledgement of his support and strong connection to the local dance community.

Green has long been a staunch supporter of WAAPA. In 1989 while working for Edith Cowan University (then WACAE) he was sent to photograph productions at WAAPA.

"I'd go to a two or three hour call to photograph a dress run and for those two or three hours it was just a totally different world and I loved it," Green said.

Since then, Green has been the Academy’s photographer of choice for its production stills. In addition Green is a 1999 graduate of WAAPA’s Arts Management course and is currently a sponsor.
COSTUMIERS FIND FITTING PLACES

THREE ALUMNI FROM THE 1990, 2005 AND 2013 GRADUATING YEARS OF THE COSTUME COURSE SHARE THEIR WORK EXPERIENCES SINCE LEAVING WAAPA

While the career paths of WAAPA’s graduates are uniquely different, they eventually find themselves working can be remarkably similar. Costume graduates Marsia Bergh, Liz Maisey and Osha Shealey may have years between their graduations yet each of them now works for major arts companies in Australia.

1990 graduate Marsia Bergh and 2005 graduate Liz Maisey both work for the Australian Ballet, Bergh as gentlemen’s cutter and Maisey as a costumier for womenswear and menswear.

After leaving WAAPA, Bergh found employment as a freelance costumier in Perth and Sydney, worked in a costume hire shop and set up a business making ballroom dancing costumes. She has been with the Australian Ballet for seven years now, firstly as a machinist and for the last three in her current position of gentlemen’s cutter. She credits her solid grounding in costume construction at WAAPA as the most invaluable skill she has taken into her career.

“I was fortunate to have Bill Miles as my teacher and I will always be grateful for the tailoring knowledge that he passed on to me,” Bergh said. This knowledge has given her the skills to work with world-renowned designers at the Australian Ballet.

“As a cutter I was fortunate to work with Akira Isogawa when he designed Romeo and Juliet in 2011,” said Bergh. “It was a challenge to translate his beautiful designs and fabrics into working dancing costumes.”

Liz Maisey began working at the Australian Ballet in 2010. Before that, she was Wardrobe Assistant on WAAPA’s many in-house productions and a freelance costumier in the Perth theatre scene.

Maisey’s highlight of her time at the Australian Ballet has been two tours she undertook as Wardrobe Mistress with The Dancers Company, first in 2011 and then again last year. This company is the regional touring arm of the Australian Ballet, made up of graduating students from the Australian Ballet School and guest artists.

“I am most looking forward to touring with The Dancers Company again, this year we come to WA,” said Maisey.

2013 Costume graduate Osha Shealey enjoyed a 2-week secondment at the Sydney Theatre Company in the summer between her 2nd and 3rd years of study. This connection paid off a year later when, after graduating and moving to Sydney, she contacted the company “and it just so happened that they needed someone right away.”

So, in early December last year, Shealey began working with the womenswear cutter at the STC. Her nine-week contract saw her produce costumes for the female performers in three STC shows: Travelling North, The Long Way Home and Noises Off.

She then worked at Sydney Dance Company, completing 17 suits for a work in their performance work, Interplay. After a month’s stint on a film/TV show, she will return to the STC on a six-week contract for the show Mojo, this time working with the menswear cutter.

“I’d have to say a huge bonus about STC and SDC, and one which they share, is the view,” said Shealey. “Both companies are situated on the wharves at Walsh Bay, and overlook the Harbour Bridge. Both workrooms are really relaxed and all the people wonderful to work with.”

“Without my training at WAAPA there is no way I would be here. Our work on productions gives you a fantastic look into what the industry is actually like, and fully prepares you for it.”

IF YOU WOULD LIKE TO RECEIVE PERFORMANCE UPDATES, PLEASE SEND YOUR EMAIL ADDRESS TO bravowaapa@ecu.edu.au or visit waapa.ecu.edu.au/news/enews
It seems nicely ironic that Matthew Wood grew up in the small town of Mount Compass in South Australia’s Fleurieu Peninsula. For over the past 13 years Wood’s position as lighting technician with the renowned Canadian theatrical company, Cirque du Soleil, has literally taken him to every point on the compass.

Wood began working with Cirque du Soleil in 2001, just one year after graduating from WAAPA with an Advanced Diploma of Performing Arts in Lighting. Since 2007 he has held the position of Head of Lighting on Cirque du Soleil’s touring production Corteo, travelling around the world with the show through North and South America, Europe and Japan.

In May, Wood will take on a new challenge as the Head of Lighting for Franco Dragone Entertainment’s flagship resident production, The House of Dancing Water, in Macau.

Wood credits the quality of the teaching at WAAPA as one of the factors contributing to his successful career. “WAAPA gave me the knowledge and skills that I needed to work in the lighting industry,” he said. “Over the course, I really found myself growing as technician and designer, with the help of the great teachers and support staff that surrounded me. Teachers that were highly skilled and currently active in the industry with world renowned credits of achievement.”

Wood also believes that a great advantage of his training at WAAPA was being able to experience first-hand, through industry secondments and local stagehand calls, the strategies and methods taught in the classroom being implemented out in the industry.

“I find myself actively using all of the skills I learned at WAAPA, on a daily basis, especially what I learned in “Mark Howett’s lighting class in the first and second years,” said Wood. “Mark gave us very real, professional and current experience in lighting practice and design which has prepared me thoroughly for the industry and there were no surprises, as I already knew what was expected of me ... WAAPA has opened so many doors for me in my professional life.”

*Mark Howett, now an internationally acclaimed lighting designer based in Berlin, returns to Perth to light West Side Story at the Regal from 14-21 June.
HEADING UP HYPER

ARTS MANAGER/SINGER-GUITARIST SIMON O’LEYAR USES HIS ARTS MANAGEMENT SKILLS AT BOTH WORK AND PLAY

2008 Arts Management graduate Simon O’Leary, or Skinny as he is known in Perth’s rock ‘n’ roll scene, has been working consistently since finishing his studies.

After completing a secondment at Bell Shakespeare Company in his final year at WAAPA, O’Leary was snapped up by Country Arts WA where he worked as a Touring Officer until 2010, a job that took him all over the state with all manner of innovative and exciting arts and performing arts projects. In 2010 O’Leary was promoted to the role of Touring Project Officer and maintained that position until 2012.

Now O’Leary is the Youth Cultural Projects Officer for the City of Swan in Perth’s north-eastern metropolitan region and the Swan Valley. Within this role O’Leary oversees Hyper, a youth arts series best known through its nationally awarded annual music festival, HyperFest.

Held at Perth’s Midland Oval, HyperFest is an all-ages drug, smoke and alcohol free music and arts festival that regularly attracts an audience in excess of 7,000 and features some of Australia’s biggest live acts. The headliners for this year’s festival on Sunday 6 April include Spit Syndicate, young Aussie hip hop star Allday, Cub Sport (formerly Cub Scouts), 2013 WAM Song of the Year winner Mathas and Triple-J favourites The Love Junkies, Statues, Timothy Nelson and the Infidels, The Decline, FOAM, Scalphyunter, Apache, Lionize and many more.

In addition to organising HyperFest, O’Leary is responsible for coordinating a team of young volunteers who advise and assist on all projects encompassing an annual art exhibition, Hyper Vision and various year-round workshops. All are free and aimed at young people and include hip-hop dance and music workshops, comic strip art, performance and theatre art, FX make-up lessons and visual art lessons.

O’Leary believes that the scope of WAAPA’s Arts Management course gave him the perfect skills set for a career in the arts/culture industry. “The best thing about the Arts Management course is that you learn a little bit about everything,” he says. “My education has given me practical skills I use everyday in my work, both now at the City of Swan and in my previous role at Country Arts WA. The ability to negotiate contracts and sponsorships, an understanding of intellectual property and copyright, budgeting and human resource management, which has come in particularly handy in my coordination of the team of dedicated volunteers at Hyper.”

In his limited spare time O’Leary sings and plays guitar in Perth based post-punk band, Sail On! Sail On! The band has developed a fan base both at home and nationally off the back of several self-funded releases and successive tours.

Again O’Leary’s Arts Management training has come to the fore in negotiating contracts, coordinating national tours and dealing with the day-to-day management of the band. It has also given him many useful contacts in the Australian music industry that has fed into his work at HyperFest.

For more information on WAAPA’s Arts Management course go to waapa.ecu.edu.au

On Saturday 22 March, WAAPA’s talented Jazz and Contemporary Music students took centre stage at the eighth annual WAAPA In The Park concert, presented by the City of Stirling in Mount Lawley’s Ron Stone Park.

Over 3,500 people attended this well received concert that ended with a standing ovation from the thoroughly entertained audience. Master of Ceremonies, Nick Way from Network Ten News did a splendid job in introducing the fabulous musicians and dignitaries.

City of Stirling Mayor, Giovanni Italiano JP, said “As a first time attendee, I was absolutely blown away by the performances on the evening. Thoroughly enjoyable and a must for all locals to put on their calendars each year. I particularly enjoyed the line-up of music, which in a blink transported me back in time to some of the most enjoyable hits of the past. The City looks forward to working with WAAPA again in the future.”

WAAPA is renowned for its world-class jazz program and the 18-piece WAAPA Big Band performed a barnstorming set that included classic Big-band era hits such as Chicago by Buddy Rich and That Ain’t Good by Duke Ellington as well as standards like My Funny Valentine by Rodgers & Hart.

The second half of the concert featured a stunning live performance by WAAPA’s Contemporary music students who brought a high-energy celebration of chart-toppers from performers who have shaped our modern musical tastes. Highlights included Marvin Gaye’s What’s Going On, Queen’s Somebody To Love and a rousing rendition of Pharrel William’s hit song Happiness that got the crowd up and dancing.

The concert was spectacularly produced by WAAPA’s sound, lighting and stage management students and expertly managed by WAAPA’s Arts Management students. Congratulations to everyone involved.
IN THE SPOTLIGHT

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

THANK YOU TO OUR PARTNERS

Cover Credits
Front Cover
Luke Arnold, INXS: Never Tear Us Apart by Narelle Sheean Photography

Back Cover
Production photos by Jon Green Photographer