



# INSIDE WAAPA

Western Australian  
Academy of Performing Arts

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# FULL *TILT* AHEAD

## THE INAUGURAL GRADUATES OF WAAPA'S BACHELOR OF PERFORMING ARTS COURSE STEP OUT

When the graduating students of WAAPA's Bachelor of Performing Arts (BPA) course presented six self-devised pieces in a short season, *TILT*, at Perth's Blue Room Theatre in October, they were celebrating the culmination of three years of performance-making skills.

The show was praised in *The West Australian* as "exciting and engrossing theatre-going", with reviewer David Zampatti predicting that "with their world-class training from WAAPA and all their talent and daring, these are twenty young artists with a lot to offer the big, wide world they're about to step into."

Course Coordinator Dr Frances Barbe believes her graduates are ready to make their mark in the arts, having spent the last three years discovering their artistic individuality.

"For me, that's what this course is about, it's about broadening their horizons and encouraging them to try different approaches so that at the end of the course they're really tuning into their own artistic voice," says Dr Barbe.

That 'artistic voice' can take many different forms, from movement-based performance art to stand-up comedy, acting, writing, directing or devising. So in the first year of the BPA course the students are taught the basics of performance while also being stimulated and challenged by new concepts.

"Students often begin the course with quite a narrow notion of what it means to act, what it takes to perform," explains Dr Barbe. "So while we lay the foundations, we're also trying to give

them a broader understanding of performance. This includes going beyond a purely Euro-American focus to encounter, for example, Asian theatre – both traditional and contemporary."

The students' practical classes in acting, voice, movement, devising and improvisation are coupled with theoretical classes in research skills, arts management and performance history. In addition, Dr Barbe's specialist training in Japanese Suzuki-based training and butoh challenges the students to consider different cultural contexts.

In their second year, the students create two major projects: a ten-minute self-devised solo piece and a site-specific work off campus. For their solo piece, the students are provided with specialist mentors, such as multi-award winning choreographer Chrissie Parrott, interdisciplinary creator James Berlyn and vocal coach Luzita Fereday. The site-specific work requires the students to demonstrate both creative and practical skills in dealing with issues particular to the venue.

In third year, BPA students work in collaborative ensembles to create a graduating performance season of devised works. Again, mentors are chosen to support the students. Elective performance units are also offered; this year, an exciting new collaboration between WAAPA and Spare Parts Puppet Theatre saw puppetry workshops taught by the Spare Parts creatives.

Student Barnaby Pollock impressed the Spare Parts team so much with his puppetry

skills that he has been signed to perform with the company early next year in their production *Hachiko*, slated for a three-week regional WA tour, followed by a ten-week touring program to regional schools.

New graduate Mariah O'Dea believes that while the BPA course has given her the skills to be an independent artist, it has also taught her something more intrinsic about being a performance maker.

"It is the type of course that doesn't confine you to one specific artistic form. Instead it opens doors to numerous forms of performance... it has taught me what it truly means to be an artist – and that is knowing who you are and what you want to say."

Fellow graduate Nicole Harvey agrees, describing the course as "exceptional... I believe the emphasis on collaboration and independence has provided me with invaluable experience and has also allowed me to continually cultivate my own artistic voice."

"The great pleasure of this course is that you're feeding the industry with diversity," says Dr Barbe. "We look for individuals with something to contribute to the vibrancy of the cultural landscape in Australia. We aim to send out students who have been challenged and broadened in their approach, and who we hope will have the courage and skills to innovate the artform."

Going by David Zampatti's review, the Bachelor of Performing Arts course and its graduates have a bright future ahead.

## KUDOS FOR KUČKA

In March this year, KUČKA won the Grand Prize at the West Australian Music (WAM) Song of the Year Awards for her song *Unconditional*.

On November 5, the electronic pop wunderkind picked up three more awards at the 2015 WAM Awards: Best Electronic Act, Best Experimental Act and Best Electronic Producer.

WAM is the peak industry body responsible for supporting, nurturing and growing all forms of original contemporary music in WA.

KUČKA (pronounced 'Kooch-ka') is the performance name of producer/vocalist and WAAPA graduate Laura Jane Lowther. Her music – a combination of striking vocals, ambient sounds and industrial glitches set against heavy bass and erratic beats – has been described as "lush electronic pop excellence".

KUČKA performs with two other WAAPA graduates, Catlips (aka Katie Campbell) on live electronic beats and Tobacco Rat (aka Jake Steele) on analog synths.



# A ROYAL ENGAGEMENT

## TWO WAAPA GRADUATES PERFORM TOGETHER FOR ONE OF THE WORLD'S LEADING OPERA COMPANIES

In October, soprano Sky Ingram and mezzo-soprano Caitlin Hulcup performed together in Keith Warner's production of Luigi Rossi's *Orpheus* for The Royal Opera at the Sam Wanamaker Playhouse in London.

Ingram, who graduated from WAAPA in 2008, performed the role of Venus while Hulcup played the castrato role of Aristeus, a lovelorn suitor of Eurydice.

Ingram made her debut with The Royal Opera last year as Lea in the world premiere of *Glare* by German/Danish composer Søren Nils Eichberg and librettist Hannah Dübgen. Since then she has also debuted in America as Avis in *The Wreckers* for the SummerScape Festival in New York. Next February, Ingram will sing the title role of Dvorak's *Rusalka* in Valladolid, Spain.

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 and 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.

David Karlin in *bachtrack* praised Ingram as "a splendid Venus, a magnet for the audience's attention" while Michael Church in *The Independent* described her "seductive Venus" as "outstanding".

Hulcup, a 1995 WAAPA graduate, has also won garlands in the English media for her performance as Aristeus.

*The Times* wrote of "Caitlin Hulcup's magnificently intense mad scene", while

*The Guardian* enthused that she "extracts all the dramatic and musical juice" from her role.

Hulcup initially trained as a violinist before switching to singing for her Bachelor of Music (Performance) at WAAPA. She was selected for the West Australian Opera's Young Artists program and won two Opera Foundation Australia scholarships: the Covent Garden National Opera Studio Award and the Vienna State Opera Award. Following her MMus degree in voice at the Victorian College of the Arts, Hulcup trained at the National Opera Studio in London with distinguished voice teacher Janice Chapman, who remains her coach.

The talented mezzo-soprano made her operatic debut with West Australian Opera in 2000 as Kate Pinkerton in *Madama Butterfly*. Four years later she made her international debut at the Wiener Staatsoper and since then has performed in the world's leading opera houses.

Recent engagements include the title role in Gluck's *Orfeo* for Scottish Opera, *Octavian* at the National Centre for Performing Arts in Beijing, the title role in *Iphigénie en Tauride* for Sydney's Pinchgut Opera, as well as Beethoven's *Missa Solemnis* with the Wiener Akademie under Martin Haselböck, Mahler's *8th Symphony* with the Royal Scottish National Orchestra under Peter Oundjian and Mahler's *Des Knaben Wunderhorn* with the Sydney Symphony Orchestra and Mark Wigglesworth.

Hulcup will next appear as the lead in Handel's *Ariodante* for Scottish Opera and Idamante in *Idomeneo* for Garsington Opera.



From top: Caitlin Hulcup as Aristeus and Sky Ingram as Venus in *Orpheus*  
Photos by Stephen Cummiskey @ Roh & Shakespeare's Globe

## STARS BEHIND THE SCENES



From left: Isabel O'Neill, Frances Danckert, Kennah Parker, Rhiannon Irving, Amelia Blanco, Alex Toland and Elise Bankier.

WAAPA's Production & Design programs deliver industry-ready graduates in the areas of costume, design, lighting, props and scenery, sound and stage management.

These students are the backbone of WAAPA, designing and building the incredible sets and costumes, the lighting and sound designs and, in the case of the stage managers, making sure productions run smoothly and on budget.

WAAPA congratulates the recipients of the 2015 Production & Design Awards:

- Isabel O'Neill – David Hough Award for Design
- Frances Danckert – Super Minimal Award for Creativity in Design
- Kennah Parker – Channel 7 Award for Stage Management
- Rhiannon Irving – Channel 7 Award for Costume
- Amelia Blanco – Channel 7 Award for Lighting
- Alex Toland – Mustang Bar Award for Sound
- Elise Bankier – Channel 7 Award for Props & Scenery.



# FLYING THE FLAG

On October 27, WA's newly created flagship contemporary dance company Co3 launched its premiere season, *re: Loaded 2015*, at the Heath Ledger Theatre in Perth.

Co3 was created from the amalgamation of Buzz Dance Theatre and STEPS Youth Dance Company. In September last year, Helpmann Award-winning Raewyn Hill was appointed as Artistic Director of Co3, moving to Perth after five years as Artistic Director of Dancenorth in Queensland.

While a core group of dancers form the main company, Co3 also runs open classes in ballet and contemporary dance for young dancers aged eight to 16, and its educational arm assists teachers and school students in workshops based on the national dance curriculum.

As is not surprising for a new Perth artistic endeavour, many of the creatives involved in Co3 are WAAPA graduates.

Aaron Beach and Michael Maclean, both alumni of WAAPA's Stage Management

course, are Co3's Executive Director and Production Stage Manager/Videographer respectively.

Of the nine full-time company dancers, seven are WAAPA graduates: Katherine Gurr (2012), Mitch Harvey (2013), Talitha Maslin (2010), Russell Thorpe (2013), Ella-Rose Trew (2009), Matthew Tupper (2013), and Zoe Wozniak (2013).

The critics were unanimous in their approval of the premiere season. *The Australian's* review described the dancers as "disciplined, unflinching and sensational." *ArtsHub* rated the show 4 1/2 stars, calling it an "explosive manifesto from exciting new dance company, Co3."

*The West Australian*, which also awarded it 4 1/2 stars, heralded a new era of dance in WA: "Hill's debut program for Co3 showcases the versatility of her dancers and also her own artistic diversity. The audience on opening night was ecstatic. Our State flagship company is in capable hands."



Mitch Harvey and Talitha Maslin in *re: Loaded 2015*  
Photo by Stefan Gosatti



## ACTING UP 2015'S GRADUATING ACTORS ENJOY EARLY SUCCESS

The graduating Acting class of 2015 is promising to be a bumper cohort.

Dacre Montgomery has been signed on for the Hollywood blockbuster, *Power Rangers* film. He will play the Red Ranger, the leader of the teen-superhero pack in the movie which starts shooting in January for a release in 2017.

Ben Kindon and Shalom Brune-Franklin have scored plum screen roles as the lead and co-star in the ABC series *Barracuda*, based on the Christos Tsiolkas novel. Andrew Creer, also in *Barracuda* has been cast in the ABC series *Tomorrow, When the War Began*, based on John Marsden's book.

Another eight of WAAPA's 18 acting graduates have been offered work in Black Swan State Theatre Company's 2016 season.

*Loaded: A Double Bill of New Plays*, which opens on January 14 as part of the Fringe World Festival, will feature Shalom Brune-Franklin, Brittany Morel, Stephanie Panozzo and Jessica Paterson in *Girl Shut Your Mouth* by Gita Bezaud, while Lincoln Vickery, Megan Wilding and Hoa Xuande will join 2014 graduate Adam Sollis in *Tonsils + Tweezers* by 2007 graduate, Will O'Mahony.

Harriet Gordon-Anderson has been cast in a lead role in the Black Swan/Malthouse Theatre co-production of *Picnic at Hanging Rock*, Tom Wright's new stage adaptation of Joan Lindsay's novel, which opens in April under the direction of 2004 graduate, Matthew Lutton.

Shalom Brune-Franklin and Ben Kindon in WAAPA's 2015 production of *Macbeth*.  
Photo by Jon Green

## EFFIE CRUMP AWARDS BOW OUT

2nd Year Acting student Will McNeill and 1st Year Music Theatre student Jenna Curran have won the Effie Crump Awards for 2015. When Effie Crump Theatre wound up, the Friends of Effie Crump still had some funds left and they decided to pass these funds onto WAAPA for the provision of two annual student prizes.

For ten years, these annual awards have been presented to two students who have excelled in their training in the Acting and Music Theatre courses.

Caiacob started the Effie Crump Theatre, named after her maternal

grandmother, in 1990. It presented up to six shows a year upstairs in the Old Brisbane Hotel in Northbridge for more than a decade. When Caiacob retired in 1998, she handed the theatre over to the care of the late director John Milson who ran it for another four years until the hotel was sold and it became impossible to carry on.

WAAPA is extremely grateful to Elizabeth Caiacob and the Friends of Effie Crump for supporting the Acting and Music Theatre students through the Effie Crump Awards.



From left: Jenna Curran, Elizabeth Caiacob and Will McNeill

# LEADING BY EXAMPLE

## TOP JAZZ MUSICIAN CAPS OFF STELLAR YEAR WITH NEW ALBUM AND INTERNATIONAL TOUR

In 2014 internationally acclaimed jazz saxophonist Jamie Oehlers was the recipient of a \$60,000 Creative Development Fellowship from the WA Department for Arts and Culture.

This year has seen the outcomes of that Fellowship played out around the world as Oehlers released his latest album and embarked on an international tour.

Oehlers, who is WAAPA's Coordinator of Jazz Studies, recorded his new album, *The Burden of Memory*, in New York earlier this year with his long-time Australian collaborator Paul Grabowsky, and American musicians, drummer Eric Harland and bassist Reuben Rogers.

In September Oehlers toured Europe to promote the album, performing at some of the world's most iconic jazz clubs, including Ronnie Scott's Jazz Club in London, B-flat Jazz Club in Berlin and the Jazz Bar in Edinburgh, with other gigs in Dublin, Paris and Frankfurt. On his return to Australia, Oehlers launched the album in jazz

clubs in most major cities, including his home town of Perth.

Since winning the James Morrison Award at age 19, Oehlers has distinguished himself as an exceptional musician. In 2003 he was the winner of the World Saxophone Competition held at the Montreux Jazz Festival in Switzerland. In 2007 he was named Australian Jazz Musician of the Year at the Bell Awards, as well as winning the Best Jazz Release category in 2005, 2006 and 2007.

In his two decades spent performing at jazz clubs and festivals throughout the world, Oehlers has played with some of the world's finest jazz musicians, including Charlie Haden, Eric Harland, Reuben Rogers, Robert Hurst, Ari Hoenig and Aaron Goldberg.

He also has been busy on the recording front, releasing 12 albums under his own name and collaborating on many others.

Oehlers is able to combine his WAAPA duties with his busy international and national touring



schedule, as well as gigging around Perth and continuing his studies for a PhD in jazz improvisation.

# ANGLO-AUSTRALIAN RELATIONS

## AUSTRALIA BRITAIN SOCIETY SCHOLARSHIPS INSPIRE THREE STUDENTS TO UNDERTAKE OVERSEAS SECONDMENTS

Earlier this year, WAAPA students Robyn Constable, Robyn Buss and Cara Le Provost were awarded Australia Britain Society Scholarships to enable them to travel to Britain for secondments in their chosen fields.

The Australia Britain Society is an independent Australian organisation whose role is to maintain, encourage and strengthen the numerous links between the two countries.

Supported by her scholarship, Arts Management student Cara Le Provost enjoyed a ten-week secondment with Lil and Kate London Ltd, a private accommodation booking agency based in the heart of the film and production hub of White City in west London.

Having worked previously for booking agencies in Sydney, Le Provost was keen to in extend her experience to the international sector. Her secondment involved researching and reporting on some of London's most luxurious private housing, penthouse apartments and hotel room options for cast and crew filming in the UK.

"It was a very serious introduction to the UK film industry and all its complexities," says Le Provost.

Robyn Constable and Robyn Buss, both Costume students, used their scholarships to cover their accommodation during their secondments with London's Tower Theatre Company in July.

Constable and Buss worked on the Tower Theatre's production of *Time and the Conways*, joining the rest of the company in turning their talents to whatever was needed. The students helped with the 'bump-in' process (preparing the theatre for the show, where the set, props and costumes are made ready in the theatre, and the lights are rigged), did painting touch-ups on the set and organized the dressing rooms. Robyn Constable also ended up being the lighting operator for the show – not something she was prepared for but which she ended up enjoying.

"It was a very small show that we worked on and so it had very simple lighting plots," she explains. "They were in desperate need of a lighting operator so I ended up falling into that role. It was a very interesting and, to begin with, nerve-racking experience but once I knew my cues I was all set to go to do the lighting for the show. We had six shows that week that were all pretty successful. After the last performance everyone then helped bump the show out of the theatre. Even the actors!"

Constable found that the generosity and kindness of the people at Tower Theatre made the experience far less intimidating than she initially thought it would be. She was also impressed by how versatile and resourceful the company was in working on a small budget.

"People in this company would swap between sound, lighting, set and costume from

show to show just to get a chance to work in a different area and see what they preferred. And because they all have experience in the different areas they are all more than willing to help each other out when they are in need of it."

Constable loved her secondment, summing it up as "great fun and a good learning experience."



## SHOWCASE AWARDS

In November, Harriet Gordon-Anderson (Acting) and Joel Granger (Music Theatre) won the Leslie Anderson Awards, presented to the most outstanding graduating Acting and Music Theatre students based on their showcase performances.

The Leslie Anderson Awards were first presented in 1989. The late Leslie Anderson was the doyen of theatre critics in WA and wrote for the *Sunday Times* and *The Australian*. These awards were established in memory of her interest in and commitment to the arts.

From left: Marcus Whelan, Joel Granger, Harriet Gordon-Anderson and Dene Anderson



# CHINESE CONNECTIONS

## AN ONGOING COLLABORATION FORGES INTERNATIONAL DANCE FRIENDSHIPS



WAAPA's Advance Diploma Dance students taking in the sights.  
Photos courtesy of the students.

Fifteen of WAAPA's Advanced Diploma of Dance students attended the 2015 International Creative Dance Seminar (ICDS), held from October 4 to 11 at Beijing Normal University (BNU) in China. The students were accompanied on the trip by WAAPA's Head of Dance, Nanette Hassall and Coordinator of Contemporary Dance, Justin Rutzou.

Founded by Beijing Normal University in 2012, the ICDS has developed into one of the world's most influential platforms that brings international dance students together to interact and share ideas about dance.

This year's ICDS attracted dancers from art colleges in six countries and regions including the US, UK and Australia. Based on the theme 'Pure and Transformation', the students participated in workshops focused on the issue of finding balance between persisting in the purity of dance and adapting to the tastes of today's audiences.

Nanette Hassall considers an international perspective to be vital for young dancers. "Dance is a global language, and dancers are transforming the art to communicate with the world, to incorporate different cultures in the art," she says.

This trip was the latest venture in an ongoing collaboration between BNU, ranked as one of the top ten universities in China, and WAAPA.

In 2013, Chinese choreographer Xiao-Xiong Zhang was a guest artist at WAAPA, choreographing a section of *The Rite of Spring* on 34 dance students. Later that year, the students travelled to Beijing to participate in the ICDS. Last year, WAAPA hosted the ICDS, during which 15 BNU dance students participated in a week-long dance program. Earlier this year BNU Head of Dance Xiao Xiangrong visited WAAPA to

choreograph a new work on the WAAPA dancers, entitled *Flowing Stone*.

At this year's ICDS in Beijing, students participated in a diverse workshop program covering traditional Chinese dance, ethnic dance, contemporary dance and ballet. Two nights of performances showcased existing works, with the WAAPA students performing *Flowing Stone*.

The students also found time to take in the sights of the city, visiting attractions such as Tiananmen Square, the National Centre for the Performing Arts, the Summer Palace and the Great Wall of China.

Final year dance student Elena Salerno was impressed by the standard of technique and ability, particularly the flexibility of the Chinese dancers. "It was amazing working with [all the different nationalities of dancers] as it really dawned on us how universal dance is and how we can relate and communicate to each other so easily through movement despite the language barriers."

Salerno believes that the highlight of the trip was the friendships that were made, and "being able to share our passion and love for the art with like-minded people from around the world. And of course adventuring through China!"

The WAAPA Dance trip to Beijing was made possible through funding from an Asia Bound Government Grant.

# DANCING TO DIVERSITY

## DANCE STUDENTS FIND ENDLESS POSSIBILITIES IN CULTURAL EXCHANGE

Eighteen 3rd Year Bachelor of Arts dance students, accompanied by Head of Dance Nanette Hassall and Lecturer Sue Peacock, attended the World Dance Alliance from October 16 to 18 at the Nanyang Academy of Fine Arts in Singapore.

Founded in 1990, the World Dance Alliance is an independent, non-profit organization that acts as a primary voice for dance and dancers throughout the world, and encourages the exchange of ideas and awareness of dance in all its forms.

During the three-day conference, the students attended classes and workshops with local and visiting guest teachers and choreographers. They were also able to see a performance of Akram Khan's latest work *Torobaka*, performed by Khan and flamenco artist Israel Galvan, which was part of the dance program at the Esplanade Theatre.

The students did two performances of a shortened version of Sue Peacock's new work,

*Endless Possibility*, in the showing studio at Nanyang Academy of Fine Arts.

*Endless Possibility* was performed alongside works from five other tertiary dance institutions: Taipei National University of the Arts, University of Auckland, Sungshin Women's University (China), Lasalle College of the Arts (Singapore), Nanyang Academy of Fine Arts (Singapore) and (ASWARA) Akademi Seni Budaya Dan Warisan Kebangsaan (Malaysia).

"The works from the other institutions provided a range of styles and training," says Peacock. "The students particularly enjoyed the classes and workshops on offer – it gave them the opportunity to experience different movement styles and to meet and dance alongside students

from quite different cultures and training institutions."

"I can proudly say that the WAAPA students held their own both in the classes and performances, their style, focus and energy was certainly noticed!"

WAAPA is grateful for funding support from Edith Cowan University and the Friends of the Academy for this tour.



*Endless Possibility* choreographed by Sue Peacock, performed by 3rd Year BA Dance students. Photo by Jon Green

# MAKING MELBA



Nicholas Christo and Johannes Luebbers (far right) with Melba cast. Photo by Jon Green

## WAAPA STAGES WORLD PREMIERE OF NEW AUSTRALIAN OPERATIC DRAMA

In 2009, award-winning writer and music theatre performer Nicholas Christo decided he wanted to have a crack at writing a new Australian musical. At the time he was performing the role of Zoltan Kaparthy in Opera Australia's production of *My Fair Lady*. One night backstage, he noticed a chorus member engrossed in a book. He took one look at the cover of Ann Blainey's *I Am Melba* and knew he had found his muse.

"I was drawn to the story because of Dame Nellie Melba's pioneering spirit," the 2005 WAAPA Music Theatre graduate says. "She was a rule breaker and earned riches and fame but at the same time had a darkness shadowing her personal life. It's inspiring to tell the story of a modern woman and mother who triumphed in an antiquated age."

Christo approached composer/arranger and fellow alumnus Johannes Luebbers to compose the music for *Melba*. Since leaving WAAPA in 2006 with the Bob Wylie Scholarship for most outstanding jazz graduate, Luebbers has carved a name for himself as one of Australia's best young composers, garnering a slew of awards along the way, including two Bell Awards – Australia's top jazz awards – and an APRA/AMC Art Music Award, among many others.

Living in different cities, Christo and Luebbers wrote most of *Melba* via email, with occasional stints of working together when they happened to be in the same city.

Six years and countless workshops and rewrites later, Christo and Luebbers revisited their alma mater for the world premiere of *Melba*, which opened in the Roundhouse Theatre on November 13.

"When Nicholas first approached me about this project in 2010 I didn't imagine

we would be here working on it five years later," says Luebbers. "At the time he had written a libretto ... and he invited me to compose the music for it. We chatted about the process, envisaging a timeline of a year to write and another to shop around for a performance of some sort. How wrong we were! As a composer who has mostly worked in a jazz and commercial sphere, little did I realise the time and work required to bring a large-scale work like this to fruition."

Those years of hard slog have paid off, with *Melba* being described by Rosalind Appleby in her review in *The West Australian* as "racy, intimate and heart-rending," with praise for "Christo's lucid libretto" and "Luebbers' lyrical and restless score".

Christo describes how, after previously holding workshops in the eastern states with music theatre performers, working at WAAPA with the student opera singers changed the quality and tone of *Melba*.

"At WAAPA, we were able to adapt a lot of the music to fit the operatic voices because we suddenly had voices that could do things that we hadn't had before," he explains. "So we were unlimited."

"Before this, Johannes and I had never actually seen the whole piece performed anywhere," he says. "It's so hard to get musicals up, there are so many pieces that haven't even seen the light of day so it's a blessing for us to be able to have people actually see the work. To have life breathed into it, that's really gratifying."

WAAPA is grateful to Kim and Keith Spence for their generous contribution to the Visiting Artists program which supported the visit of Nicholas Christo.

ABORIGINAL THEATRE  
STUDENTS FINISH COURSE  
WITH WORLD PREMIERE  
PRODUCTION

## RODEO MOON

In November, WAAPA's Aboriginal Theatre students presented the world premiere season of David Milroy's new musical play, *Rodeo Moon*. The production was co-directed by Aboriginal Theatre Course Co-ordinator, Rick Brayford and WAAPA graduate Eva Mullaley, with music direction by Wayne Freer.

*Rodeo Moon* is a Jack and Jillaroo musical set in 1969 in a town in the northwest of Western Australia. A travelling rodeo show and a Kombi full of hippies arriving in town at the same time provides the catalyst for exposing old and new attitudes to the changing face of Australia.

Commissioned by WAAPA for its Aboriginal Theatre program, a reading of *Rodeo Moon* was selected to open the Yellamundie National Aboriginal and Torres Strait Islander Playwriting Festival, held in August at Carriageworks in Sydney.

Richard Hyde of *Perth Theatre Reviews* described WAAPA's production of *Rodeo Moon* as "a funny and entertaining production with a serious undertone... It is both a feel-good show with everything from a drag act to hilarious bush poetry; to a serious drama that explores the harshness of life in such a rigidly stratified society, the edicts of faraway politicians be damned."

WAAPA is indebted to the Jackman Furness Foundation for the Performing Arts and Mindaroo Foundation for supporting the commissioning of David Milroy to write *Rodeo Moon*. WAAPA would also like to thank Terra Rosa Consulting for supporting the Music Director, Wayne Freer.

From left: Alan Little, Mathaias Kepa and Dakota Morrison in *Rodeo Moon*. Photo by Jon Green





# IN THE SPOTLIGHT

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



Flourish



Flourish



Flourish



Hidden Traces



Hidden Traces



Rodeo Moon



Melba



Rodeo Moon



Rodeo Moon



TILT



Melba

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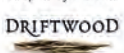


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